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TOP CHRISTIAN 01 TOP COUNTRY TOP GOCRES

TOP LATIN TOP HEATSEEKERS 93 TOR NEW AGE TOP BANHIP HOP

TOP WORLD

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ADULT CONTEMPORARY / 81 ADULT TOP 40 HOT COUNTRY 87 COUNTRY SINGLES SALES

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HOT 100 AIRPLAY HOT 100 SINGLES SALES HOT LATIN TRACKS

MODERN BOCK

POP AIRPLAY HOT BARNIP HOP HOT RAB HIP HOP AIRPLAY

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RISE INCH HAILS / KANYE WEST FERTURING JAMIE FOXX /

CHARLE WILSON / KAYHE WEST FEATURING JAME FOCK 18 KANYE WEST FEATURING JAMIE FOXX.

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For The Concert Industry

SAVE THE DATE: The Premier Gathering

Billogra OCTOBER 22, 2005

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62 SECRETLY CANADIAN is an ambitious indie label out of Indiana that has given rise to such buzz hands as Antony & the Johnsons (pictured).

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Trumpeter Chris Botti courts

COVER

Define Partnership Terms From The Beginning

Imagine you started a group-let's call it "the Few"-and wrote all of its hits-10 in

cides to leave for a solo career. Still, promoters are offering \$100,000 a night for the Few. There are opportunities for TV specials, merchandise offers and more. So, who gets to profit from the brand

you built together? Can you call your band with the new singer the Few, or is it the Fewer? Can your ex-partner use the name if his solo career fails? You wrote all the songs, but who decides whether your biggest hit, "Big One," is used in that Trojan ad? Most important, what do you tell the

kids? "Mommy and daddy still love you. but the vocals are going to sound different now"?

The passion that drives you to care only about creating art can blind you to the fact that you are also starting a business. From Day One, you are building assets with a bunch of partners-it is like being married to several people at once. The surest way to protect your art for the future is to address that from the beginning.

Clear agreements early on can save you years of pain and heartache, preserve your finances and, most important, safeguard your relationship with your fans.

Ultimately, perhaps the most important asset you will be creating is the brand. Ownership of that brand may be the critical factor in determining who lives in poverty and who lives in wealth The list of bands that have lost one or

more members who were crucial to their sound or brand identity reads like the roster for the Rock and Roll Hall of Fame: the Temptations, Pink Floyd, the Doors, Van Halen, AC/DC, Supertramp, Little River Band, Alice in Chains, Styx, Journey. Despite key personnel changes, these

bands still have active careers. The people profiting are the people who own the names (the brands) and are able to work under those names. They may not be who you think.

parture of the artists who have clearly been the creative force-the unique face and/or voice. In short, the heart and soul

In some cases (AC/DC, Van Halen), the band goes on to redefine its sound and direction, and in the process redefines its brand. In others, the original sound is imitated, and that brand is used to enrich new members.

Consider the recent case involving my original client, the Doors. The drummer, John Densmore, and the estate of Jim Morrison sued the other two original members for abusing the trademark and using it without permission by touring as the 21st Century Doors-and they won.

This story could have had a very different outcome. But because there were valid contracts signed, it was a relatively clear (though expensive) path. The partnership contracts provided that a veto by any member could stop a proposed project or use. No one ever imagined at the time that it would come to litigation and cold, hard cash-but it did.

Now consider what happened to our recent client Birtles Shorrock Goble, the founding members, singers and songwriters of Little River Band. They now call

success during the late '70s and early '80s, producine music indelible to a generation of concertgoers and radio listeners. The brand the original members created-including the name Little River Band, the acronym LRB and the symbol of the platypus in their logo-was unmistakable to fane worldwide

One by one, the original members resigned from the LRB corporate entity to invest in their families and their solo careers. Guitarist Stephen Housden, a nonoriginal member who had joined the group well after the brand was established, was granted rights to the trademarks. He tours the United States, making millions annually, performing LRB classic hits and presenting his group as Little River Bandalthough not one original member remains

Housden has sued BSG many times to stop them from making reference to their

history or connection with Little River Band. Under settlement agreements reached in 2002 in Australia and this year in Florida. BSG can make only limited use of the brand they created. And without control of that brand, they are unable to market themselves effectively. Essentially, they are

artistically and economically silenced. Sadly, the fans suffer most. No one has



ever mistaken an Elvis impersonator for Elvis. A new band playing someone else's hits under the original name is no different than the performers doing Liberace or Judy Garland in the Legends of Las Vegas show. But it is legal.

If you are going to start a career in the music business, you should start it with your eyes wide open. Make sure you understand who owns and controls what is important to you, and that you have it in writing. If your talent translates into greatness

and if you have a career that lasts, you must protect your art. Take control of it early, so instead of a legacy of bitterness and heartache, your legacy is about the music. Spend your best years onstage, not in court

Bill Siddons is a personal manager and partner in Core Entertainment. Additional clients include Alice in Chains, Jerry Cantrell, Elayne Boosler and Michael Glabicki of Rusted Root.

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BY BILL SIDDONS Often the brand lives on after the de-

Your partner, the lead singer, then de-

themselves BSG Little River Band had phenomenal U.S.

FOR THE RECORD

Record Plant Studios Alive And Thriving Contrary to the "Studio Survival" story in The studio reports that it is alive and Ron Fair Will i am of the Black Eved Peas

last week's issue, Record Plant Recording Studios in Hollywood has not closed. Nothing could be further from

thriving and remains a market leader that continues to attract top stars. At the time the article ran, Record Plant was fully booked with A&M president/producer

Evanescence and Christina Aguilera all in session at the legendary facility. Billboard regrets the error and apologizes to Record Plant.

Let your colleggues know what's on your mind. Send letters to Ken Schlager Everyting Editor Billhoard. 720 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to letters a billboard.com. Include name, title, address and phone number for verification, Letters should be concise and may be edited. All submissions published shall he the sole property of Billboard, which shall own the copyright in whole or part, for publication,

By Popular Demand... The Fourth Milestone Chapter In An All Time Success Story!



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"I've Got A Crush On You" (duet with Diana Ross),
"Long Ago And Far Away," "Blue Skies,"
"I Wish You Love" (featuring Chris Botti),
"Makin' Whoopee" (duet with Elton John),
"My Funny Valentine," "Let's Fall In Love,"
"You Send Me" (duet with Chaka Khan)
and much more!

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NUCKEL BACK







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All certifications (L.S. prile

pyrigh ater



Apple's iVideo



Virgin Makeover

Modern Heroes





William Morris act the

NOICTMENTS INTARGEST HE DAID A federal grand jury indicted three men in

connection with the largest counterfeit CD raid in U.S. history. The Oct. 12 charges in San Jose Calif., for criminal copyright

infringement and other crimes followed simultaneous raids at 13 locations in the San Francisco Bay Area and in Austin. The

operations resulted in the selzure of more than SOO OOO CDs (about 85% were Latin music), more than 1 million CD inserts, thousands of

DVDs and 3,300 stampers, which are metal discs capable of pressing multiple CD/DVD copies

>>>CLEAR

CHANNEL BOOTS TWO AFTER PAYOLA PROBE from New York State

Attorney General Eliot Spitzer's settlement with Sony BMG, as a Clear Channel Internal

investigation found evidence of wrongdoing in two instances that led to

the dismissal of the connected individuals. The settlement alleged that Clear Channel

programmers engaged in pay-forplay activities. in other instances, the company found

evidence of inappropriate conduct, and those individuals have been the subject of disciplinary action. Clear Channel will not

release the names of those who were subjects of the investigation terminated or given disciplinary or other

nunitive action

>>>APPLE STOCK PLUNGES 10% Shares of Annie Computer feil after the company reported robust sales

George Benson's new CD may be a Monster

nger shares his visior in a *Billboard* Q&A



LABELS BY BRIAN GARRITY

The Divide Widens At Sony BMG Sony's and Bertelsmann's scrum for control

of Sony BMG Music Entertainment is boiling over from backroom bickering to public spat. Unnamed Bertelsmann executives told The New York Times Oct. 10 that they want to dump

chief executive Andrew Lack, Sony's top officer in the joint venture, when his contract expires Competitive unrest on the corporate level and

inside the merged music company-hardly a secret-is coming to a head with the impending departure of COO Michael Smellie, BMG's highest-ranking active executive. Sources have indicated to Billhoard that Lack

may not name a successor to Smellie, leaving Ber telsmann out of the top rung of the Sony BMG power structure Sony insiders characterize the situation as a

tit-for-tat negotiation ploy by Bertelsmann to prevent Lack from having the upper hand in dictating the joint venture's management structure in the wake of Smellie's exit. They maintain the question of the COO role has been left open to avoid making Smellie a lame duck.

However, even Sony executives recognize their growing stranglehold on power in a venture billed as a so-called "merger of equals." *Sony has been more of an equal partner,

if not a senior partner," a former Sony Music senior executive familiar with the situation says. "And that perception was amplified when it was announced that Smellie was leaving." Contrary to Lack's repeated insistence

that culture rivalries are not an issue inside the company, Sony and Bertelsmann are keeping score on who holds what position-literally.

The former Sony executive explains that the companies use a point system to assign value to senior management positions. The chairman role, held by Bertelsmann chief creative officer Rolf Schmidt-Holtz, gets four points; the CEO three; the COO two; and the CFO, held by Sony Music vet continued on >>p10

ANDREW LACK Is the Sony BMG structure.

COUNTRY BY PHYLLIS STARK

Garth Brooks Rides, Retail Fumes

NASHVILLE-With just four days of airplay, Garth Brooks storms into the Hot Country Songs chart at No. 18 this issue with "Good Ride Cowboy."

The single's fast start breaks the record for highest debut on the Billboard country chart during the Nielsen Broadcast Data Systems-monitored airplay era. The previous mark was set by Brooks in 1991 when "The Thursder Rolls" bowed at No. 19.

Denoke who has retired from touring, has not had a new singie on the radio since 2003. Country stations are treating his return as an event The single was released on

Brooks' own label, Pearl Records. Under a new promotion agreement with the Universaldistributed Lyric Street Records (Billboard, Oct. 15), the song was digitally delivered to country stations and amassed more than 14 million audience impressions between its Oct. 6 arrival and Oct. 9, when the chart

week ended.

The song was played in those first four days on 112 of the 118 monitored stations used by Rillboard in tabulating the chart, including WYGY

Cincinnati, which spun "Good Ride Cowboy" an incredible WYGY PD Steve Gluttari

admits he "may have gotten a little carried away" spinning the song once per hour, but he says, "it was a major event. It's the best song he's done in 10 years."

Retailers, however are less thrilled about Brooks' successthanks to his new affiliation with Wal-Mart.

Brooks recently signed a multivear exclusive pact with the retailer, making Wal-Mart and its Sam's Clubs and walmart.com outlets the only places where his new music will be commercially available (Billboard, Aug. 27). A boxed set that includes previously

unreleased material from

Brooks will be released by

Wai-Mart in late fall "Looks like Garth forgot who was selling his product from his

beginning-the record stores." says Jon Kerlikowske, operations manager of Tower Records' Nashville store on West Fnd Avenue

"Garth did a great disservice to retailers by choosing to get Into hed exclusively with Wal-Mart," says Brian Smith, VP of store operations for the Value Central chain. "By doing so . . . he sim- continued on >>p10

company reported its fourth-quarter results. Shares fell \$3.26, or 6.3%, to \$48.33 in morning trading Oct. 12 on the Nasdag evchance

>>>EC UNVEUS NEW COLLECTIVE LICENSING RULES The European

Commission on Oct. 12 overhauled convoluted rules on collective licensing, making It easier to license music online in the European Union's 25 member

countries. The EC confirmed a policy giving right-holders and commercial users of copyright-protected material a choice of their preferred means of Ilcensing, It aims to create a system ensuring

musical rights can be cleared efficiently on an FU-wide basis so the European online market can catch up with that in the United States

>>>WEB SITE TO AID UNSIGNED ARTISTS Universal Music U.K. has Joined forces with revived indie label **Dandelion Records to** launch a new-music Web service dedicated to the late John Poel the highly revered British radio

hmadeaster/DI

Accessible at johnpeelmusic.com, the new service invites unsigned acts anywhere in the world to upload their demo recordings for assessment by music onthusiasts and interested A & D everutives

>>>SANCTUARY TO **CUT STAFF BY 25%** The Sanctuary Group

will reduce its head count by 17S employees (25% of its worldwide staff) by the year's end reveals a memo from CEO Andy Taylor that was e-mailed to the staff Oct. 7. Most of the layoffs will take place in North America,

continued on >>p12

UpFront SONY BMG (cont.)

Kelleher, one. A six-to-four advantage for Bertelsmann is set to swine to a four-to-four parity

if Smellie is not replaced. However RMG executives do not see it that way, given Schmidt-Holtz's hands-off

approach to his role as nonexecutive chairman. They have responded by lobbying Smellie to rethink his decision to leave the company at year's end; the executive has balked at such suggestions.

Sonv BMG has struggled to establish its own culture and identity, "Morale is low, there's still two cultures clashing, executive infighting is the norm and there's an absence of vision and leadership," says a Sony BMG executive in New York

Bertelsmann executives in Germany privately gripe that Lack has not delivered on the merger's promises, although publicly, they voice support for the company's performance.

In its most recent quarter

ended June 30, the joint venture posted a net loss of \$18 million. And Universal Music Crown has stretched its lead in market

share, now at 36% in the United States, according to Nielsen SoundScan, compared with Comu DMC's 26%

Bertelsmann is particularly unset with market-share declines at BMG, a unit that had its best year ever before the merger, riding high with artists

like Usher and Avril Lavigne. What is more Bertelsmann is still expecting that Lack-a favored executive of Sony chairman/CFO Howard Stringerwill jump ship to assume greater responsibilities within Sonv

some time in the near future. Lack loyalists counter that such characterizations are unfair, pointing out that he has exceeded cost-cutting targets associated with the merger.

wringing out more than \$400 million in savings-\$50 million above his mandate. Supporters claim he also has increased the

company's A&R spending by 15%, rebuffing suggestions he is not interested in the creative aspects of the business.

No matter how hadly Bertelsmann wants Lack out. Sony selects the CEO for a five. year window, under terms of the joint-venture agreement. a Sony source says Tack reportedly has six months left

In response to the New York Times story. Stringer issued a statement of support for Lack, noting that the focus should be on overall performance, not just quarterly results and marketchare *Andy Lack has executed this

on his deal

very complicated merger between Sony Music and BMG music brilliantly," he said. "The partners are in this together for the long term."

Additional reporting by Framanuel Legrand in London and Wolfrang Spahr in Germany.

LARELS BY ED CHRISTMAN

Sheridan Square To Buy V2

Hirsch Merger Filing Reveals Co. Finances

NEW YORK Duan as Charl dan Square Entertainment nenotiates the acquisition of V2's North American assets, its merger with Hirsch International is proceeding, according to a filing with the Securities and Exchange Commission

According to sources. Sheridan Square has signed a letter of intent to acquire V2's North American accets and is working on closing that deal. The

STRINGS Virgin Group will retain the V2

assets in Europe, sources say, Last year in the United States. V2 had revenue of about \$10 million; its big sellers have been Moby and the White Stripes. The latter band has scanned about 570 000 units so far this year of its "Get Behind Me Satan" album. which means the label could have revenue in the \$12 million-\$15 million range.

Meanwhile, the proxy statement containing details of Sheridan Square's deal to merge with Hirsch was filed at the end of September with the SEC. which has 30 days to comment, and then the deal would go before the shareholders, expected within the next 30-45 days. If the V2 deal is completed, the proxy would have to be amended, slowing the process.

Wall Street executives see the deal as a "reverse merger," allowing Sheridan Square to go public through Hirsch's back door. If the deal is completed, Sheridan Square will likely sell the industrial embroidery machine distributor operation and drop the Hirsch name. Sheridan Square principals would receive 62% ownership of the new company. with Hirsch shareholders getting the remainder

The deal will give Sheridan

Square access to public funds: the principal owners of Hirsch the ontion of eventually cashing out their investment; and shareholders the option of owning a high-risk, possibly high-reward record label as opposed to the staid Hirsch stock which closed Oct. 11 at \$1.29. That wave it a market capitalization of about £10.7 million

year Sheridan Square, which includes Artemis, Musicrama and Compendia, lost \$6 million on color of \$ 20 million With full-year results of Compendia included, Sheridan Square operations combined lost \$13.4 million on sales of \$44 1 million Sheridan Square lost \$2.02

According to the filing, last

million on sales of \$19 million in the six months ended June 30, but the company had \$102,000 in earnings before interest, taxes, depreciation and amortization

As of July 30, the Sheridan Square balance sheet showed \$9.7 million in notes payable and \$9.5 million drawn down from the company's \$12.5 million revolver.

It listed cash at \$323,000, receivables at \$11.7 million and inventory at \$7.2 million. Total assets were \$51.9 million, including its music catalog, valued at \$14.5 million, and \$13 million in shareholder equity. According to the document.

Sheridan Square built its company by acquiring Musicrama in July 2003 for \$10 million. The following month Sheridan Square paid \$1.4 million in cash and assumed \$7 million in liabilities to take over controlling interest in Artemis from Danny Goldberg and Michael Chambers, Earlier in the year, Artemis paid \$300,000 to acquire Vanquard Classics.

In 2004, Sheridan Square paid \$750,000 and \$800,000 respectively, to acquire Tone-Cool Records and Triloca in May: \$150,000 for Ropeadope Records in September; and \$4.8 million to acquire Compendia, with \$3 million still to be paid. As of June 30, Sheridan had

111 full-time employees, including 40 at its record labels. 30 in distribution and 32 in corporate management and administration. Sources say V2's . U.S. operation has 33 employees. V2 and Sheridan Square declined to comment

BROOKS (cont.)

ply injected more confusion into the minds of

casual music shoppers today who don't understand the loss-leader exclusive name "Traditional retail was there when he got his

start racked the first single and every place of product thereafter, and this is the thanks we get." Smith fumes Kerlikowske says Tower will discontinue sell-

ing Brooks' catalog titles at the end of the month, noting, "His catalog sales have been minimal over the last few years." At Value Central, Smith says Brooks' sales

have "slumped" during the past few years while he has been out of the limelight. "Me passed on the offer to restock before

the transition from Capitol, and we are glad we did." Smith says. "Our policy is and will continue to be [supporting] artists that support traditional retail. Offering a track to a phone provider or an extra cut to a big player is one thing. Going exclusively to a big box with no alternative is something else altogether. "Wal-Mart will call come

box sets, but in the end if he ever hopes to sell a new album with the strength he has in years past, he better hope Wal-Mart stays in the music business," Smith says. "My colleagues at retail won't soon forget."

Gluttari is not concerned about the Wal-Mart exclusive. "Being in country radio," he says, "all of our listeners shop at Wal-Mart." It remains unclear whether "Good Ride Cow-

boy" will be included in the boxed set. "Good Ride Cowboy" is a tribute to Brooks' friend Chris LeDoux, a country artist and rodeo

star who died earlier this year. It was written by Bryan Kennedy, Jerrod Lee Niemann, Richie Brown and Brooks' manager, Bob Doyle, and produced by Brooks' longtime collaborator. Allen Reynolds. KTOM Monterey, Calif., put it Immediately Into

heavy rotation. Assistant PD Jim Pearson says Monterey is "a big rodeo town, and Chris LeDoux has a energial place in people's hearts. So this is a doub ble whammy for us."

> longtime label home, Capitol Records, and took his entire catalog of 1S projects with him. During his Capitol years, he sold more than 100 million albums, according to the Recording Industry Assn. of America.

In June, Brooks split with his

Additional reporting by

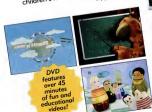
GARTH BROOKS' now single has set country radio afire, but retail resents Wal-Mart's exclusive.

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The reviews are in...

- "... parent friendly tunes for cool kids." _ Time Magazine
 - "... an instant perennial." - People Magazine
 - "... stunningly inventive songs." - Los Angeles Times
- "... songs are impressively crafted, catchy, - New York Magazine
 - "...straddles the line between children's music and zany adult rock." - New Yark Times





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Disney Sound.com



DVD

CERTIFIED

GOLD!



including the closing of the company's Canadian and Raleigh, N.C. offices, However, the memo states that it will maintain its Norti American offices with a

reduced staff

>>>JUDGE REJECTS DECLIESTS TO SHUT

DOWN KAZAA The Federal Court In Sydney turned down Australian record companies' request for seeking the immediate and permanent closure of peer-to-peer filesharing system Kazaa

On Oct. 10, the record companies demanded that Kazaa be closed immediately after parent company 5harman Networks claimed it could not filter copyright-infringing material from the

system's software

>>>IODA ONBOARD WITH PASSALONG The latest supporter of PassAlong Networks is the Internet Online Distribution Alliance which has agreed to make its catalog available to any digita music service using the p2pRevolution software the business-to-business service created, IODA

represents more than 750 Independent labels PassAlong unveiled its n2pRevolution platform In August. The service allows usors to create

branded customized music community applications

>>>VAHOO ADDS PODCASTING The podeasting world continues to grow, with

Yahoo Introducing its version of a podcast aggregation service Vahon Podcasts currently offered as a public beta test service allows users to search

for podeasts by keyword or category. The service also lists suggested podcasts based on staff well as the most popular podcasts selected by

other users Compiled by Chris M Walsh. Reporting by Antony Bruno, Susan Butler, Leo Cendrowicz Ed Christman, Christie Ellezer, Tom Ferguson,

Ken Tucker and the

Associated Press

UpFront

AWARDS BY MELINDA NEWMAN

PETTY NAMED 2005 CENTURY AWARD HONOREE "Tom Petty is one of the true

LO5 ANGELES-Tom Petty presented the inaugural Billboard Century Award to George Harrison in 1992. Now it is Petty's

turn to receive the honor. The Century Award, Billboard's highest honor for creative achievement, will be presented to Petty Dec. 6 during the Billboard Music Awards at the MGM Grand Garden Arena in Las Vegas. The awards will be telecast live on Fox

"This award comes at a particularly nice time, as the Heartbreakers and I go into the 30th year of our career," Petty says, "I'm very honored that Billboard has acknowledged me with this award."

reat singer/songwriters," Billboard co-executive editor Tamara Conniff says. "Petty's songs and lyrics go to the root of the American dream For over 30 years. Petty has been a rock icon who continues to inspire new generations of artists. We are honored to present him with

the 2005 Century Award * At 54, Petty shows no signs of slowing down. He and the Heartbreakers just completed a successful North American tour. drawing more than 550,000 fans to the 36 shows reported

to Billiboard Boyscom Petty is wrapping up his third solo album. "Highway ComWarner Bros

Petty also has four songs in Cameron Crowe's new movie. "Elizabethtown," and on the accompanying soundtrack, which came out Sept 13

Influenced by '50s rock and the British bands of the '60s. Petty and the Heartbreakers crafted their own brand of rock-'n'roll, generating such hits as "American Girl," "Breakdown," "Don't Do Me Like That."

panion," due in the spring While sources say he has been In discussions with Sanctuary Records, there is no official word on a new label home. He has previously recorded for Shelter, Backstreet/MCA and

Around Here No More. The Heartbreakers have sold more than SO million albums worldwide, including their topselling "Greatest Hits." which the Recording Industry Assn. of America has certified for IIS shipments of more than 10

PETTY

million units. The group was inducted into the Rock and Roll Hall of Fame in 2002. Petty, a four-time Grammy Award winner, has interspersed

Heartbreakers projects with two well-received solo releases

"Refugee," "The Waiting," "You group the Traveling Wilburys, Got Lucky" and "Don't Come which included his musical heroes Harrison, Bob Dylan, Roy Orbison and leff Lynne

> The Century Award was created by the late Billboard editor in chief Timothy White and former publisher Howard Lander in addition to Marrison it has been presented to Buddy Guy, Billy Joel, Joni Mitchell, Carlos Santana, Chet Atkins, James Taylor, Emmylou Harris, Randy Newman, John Mellen-

camp, Annie Lennox, Sting and Stevie Wonder.

R&B/HIP-HOP BY GAIL MITCHELL

Music Studio Is First Fruit Of Pepsi Pledge

LOS ANGELES-Three years ago, when Pepsi canned Ludacris as its spokesman, citing the ranner's evalicit lurice few would have anticipated the fallout: a new hip-hop studio in this city's tough Watts neighborhood

The Imperial Courts Music and Arts Development Project, dedicated Sept. 16, is touted as the first recording studio established in an inner-city public housing complex. Imperial Courts is funded by a six-month, \$25,000 endowment from the Pepsi-Cola/Hip-Hop Summit Partnership; it is part of the broad community commitment Pepsi made after terminating its contract with Ludacris. At the time For commentator Bill O'Reilly vilified Pepsi for Lu-

dacris' raw lyrics. "Having a recording studio where you live raises the aspirational level of young people," says Dr. Benjamin Chavis, president/CEO of the Hip-Hop Summit Action Network, "This is good news, not about a fu-

neral or a drive by For those recording at the

After three years of work, the Watts community celebrates the opening of the Imperial Courts Music and Arts Development project

12 | OCTOBER 22, 2005

garity and aggression are not allowed. The focus is on helping talented but disenfranchised youths and adults learn and achieve.

"Those are the guidelines," Imperial Courts director David Dunson says, "We must set the tone for how we

are perceived." The studio had much to overcome before it could open. Jonathan Hart—a 20-year-old South Central L.A. native, aspiring rapper and Imperial Courts' mentor coordinator-

pushed for resources for three years. And approval had to be secured from the Los Angeles Police Department and the city's Housing Authority. "We had to fight the connotations that come with hip-hop. like gangs, shootings and

drugs," Housing Authority fund developer James Buckley says. "People don't see what a vibrant

life force there is in hip-hop." The studio offers training in recording, engineering, songwriting, film storyboarding/editing and broadcasting, with a long-term goal of helping asnivants find entertainment

industry jobs.

The more immediate goal is to strengthen the program and replicate it at other sites. Chavis has already discussed renewing grant funds for next year. In the meantime, Dunson and Hart are seeking additional sponsors as well as mentors working professionally in various facets of the industry. A Pepsi representative could not

he reached at press time The uphill battle continues. Although the studio was not involved, a drive-by shooting occurred at the complex Oct. 9. "We're protecting this like a

bar of gold," Buckley says. "This studio is a shining light in Watts."



DIGITAL BY ANTONY BRUNO

Apple Plays

The Video Game

LOS ANGELES—In a broad uct line for labels. expansion of its digital entertainment empire, Apple Computer on Oct. 12 added videos to the growing list of content available at the iTunes Music Store.

Version 6 of the popular service adds a video store, selling clips for \$1.99 each. All videos purchased via the service will be formatted with Apple's proprietary FairPlay digital-rightsmanagement technology, meaning they will play only on iTunes or an iPod.

Apple also unveiled an iPod that supports video storage and playback. The new series features a 20GB model for \$300 and a 60GB model for \$400 in line with the pricing for nonvideo i Dode with the same capacity. The new players are about 30% thinner and feature five more hours of battery life than previous models

The new video store features more than 2,000 music videos from all the major labels. Also available are such TV shows as ABC's "Desperate Housewives" and "Lost," and original Pixar animated shorts.

Apple's entering of the video space is a watermark moment for the music video, as it evolves from a lossleading promotional activity to a revenue-generating prodInternet portals AOI, and

Yahoo already feature videos in their music services, and leading subscription service Phansody offers 2,500 music videos. But these services are either adsupported or subscriptionbased. Few outlets sell music videne à la carte

"It's a different product offering, with a different value proposition to the end user." says Ken Parks, senior VP of strategy and business development for EMI Music Group. "To us, it's two different sales channels This is a natural extension of the iTunes service and com-

pletely in line with our own strategy of developing new digital revenue streams. The Times video store also includes exclusive interviews and studio performances by major acts-such as a video album

from Brazilian Girls and three bonus videos as part of Stevie Wonder's digital boxed set. Analysts say that such exclusive content is crucial for any service that hopes to convince

music fans that videos are worth paying for. "I'm not sure if the \$2-a-pop

model will be very successful," Yankee Group analyst Nitin Gupta says. "There are other avenues to get a free music video on your computer."

WITH US, ADULTS ARE ALWAYS # 1



Andre Rieu The Flying Dutchman

Andre Rieu — classical music's blockbuster instrumentalist — presents his latest PBS phromogena The Flying Dutchman' on CD and DVD. A concert spectacular filmed before 20,000 adoring fans in a loccet stadium, Dutchman captures this electric programment of the control of the concert stadium. pay a Polistar Top 10 touring act the first half of 2005, Andre Rieu he US again this December n time to celebrate the next PBS national airings of 'Dutchman'.

Look for Andreas Vollenweider's first ever 'Apple Store Tour 2005' where he'll be performing and holding seminars on his use of Apple Computer software and hardware in creating VOX and his all new Special 'A Magic Journey', PBS which premieres in March 2006.

3 in top 10 New Age Chart







Andreas Vollenweider Vox

in the US next week!



Milton Nascimento Pieta

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PUBLISHING BY SUSAN BUTLER

Universal Files Antitrust Complaint **Against Euro Collecting Agencies**

The world's largest record company wants a faster, Pan-European licensing process to keep pace with the digital consumer. Now Universal Music Group International has turned to the European Commission for help in forcing publishers' collecting societies to change the way they negotiate rights for online and mobile distribution,

In an antitrust complaint censing source that can secure filed Sept. 20 and obtained by the right to reproduce or perUniversal complains that ob-

taining EU-wide publishing

When Universal entered a

Universal also claims that the societies collectively refuse to grant licenses to labels unless they sell directly to consumers. such as operating their own Web sites. This prevents labels from supplying a fully cleared

Online services and telcos have entered deals at the societies' proposed rates. In practice, the complaint argues, they have no other means to secure these licenses, forcing them to pay high rates

ital phonorecord delivery-or

authorize third-party services, such as iTunes, to offer downloads of recorded compositions. The services pay the labels. which then pay publishers.

Universal also attacks proposed royalty rates as anticompetitive. It filed a similar EC complaint in 2003, which is still pending, over mechanical

royalty rates for physical goods. The societies have suggested, for the short term, to offer online download rights for 8% of the retail price with a minimum royalty of 0.07 euros (8 cents) per download, the complaint says. More commonly, they propose 12%-15% of the retail price. By comparison, mechanical rates for physical goods have been 9.009% (lower in the United Kingdom) of the published price to dealer (PPD), roughly equal to an

The proposed rates fail to reflect the investments and technical costs of labels, music services and telcos associated with developing and delivering secure online and mobile services, Universal argues. For mobile providers, carriage and such other costs as network fees can amount to 50% or more of the final consumer price.

American wholesale price.

Additional reporting by Emmanuel Legrand in London.

DIGITAL BY ANTONY BRUNO

against rivals Apple Computer

and Yahoo in the battle for die-

The settlement includes in-

tegration of the Rhapsody mu-

sic subscription service into

Microsoft's MSN search

instant-messaging and music-

store services. The two com-

panies also agreed to make their

digital-rights-management

technologies interoperable and

partnered on several online

Just a week before, Microsoft

had broken off licensing nego-

tiations with major record la-

bels for a music subscription

service of its own. Now Rhan-

sody will become the de facto

The two companies are de-

veloping a Web-based version

of Rhapsody's player to more

easily allow users to sample

the service, which will be fea-

tured on all music-based MSN

MSN subscription service.

gaming initiatives.

ital music customers

Company Partners with Ex-Foe Microsoft LOS ANGELES—RealNetworks Search results, added to MSN settled its antitrust lawsuit Messenger clients and inagainst Microsoft for \$761 milcluded on the MSN Music ion, in a deal designed to help Store home page. both parties better compete

The terms of the deal call for Microsoft to pay Real Networks \$460 million unfront, and another \$301 million in installments during the next 18 months. Real Networks will credit a predetermined amount to Microsoft for each Rhapsody subscriber generated through the MSN promotions, reducing

Microsoft executives note that the partnership does not preclude developing a music subscription service independently of Rhapsody. But both companies stress their intent to work together beyond the 18-month span of the agreement, underscoring the gaps each addresses

the amount due.

in the other Microsoft lacks a subscription element in its music serv. ice, which lags behind Apple's iTunes Music Store in sales and traffic. In the search and instant-messaging areas, Microsoft is playing catch-up with Yahoo, which has integrated its own music

subscription into these community tools. For its part, Rhapsody needed access to search and instantmessaging tools for viral promotion of its content online

"There's very strong economic incentives for both parties to" work together, Real-Networks senior VP of marketing Michael Schutzler says. We'll both be in a much better position to compete."

to the societies within dayslicense mechanical rights. DPD-license allows labels to

to set a framework for national courts or tribunals to settle terms. An MCPS-PRS Alliance representative says the EC has not notified them, so they could not comment. A SACEM representative was unavailable for comment. Under European laws, collecting societies are the only li-

The label says the societies' 'cartel' refuses to negotiate in a meaningful way.

Billboard, Universal charges that the 14 largest societies that license and collect royalties for composers and publishers-including Britain's MCPS-PRS and France's SACEM/SDRMact like a cartel. They collectively refuse to meaningfully negotiate rates, to grant licenses for rights beyond their national territories or to grant licenses to record companies unless they sell directly to consumers.

Universal wants the EC-expected to send the complaint form compositions, In some European Union countries, there is one performance rights society and one mechanical rights society. In others, one society licenses both rights.

In the United States, publishers either license directly to users-record companies, online services, etc.—or authorize one of three competing organizations to license performance rights (ASCAP, BMI and SESAC) and the Harry Fox Agency or other companies to rights currently requires companies to secure more than 25 licenses. While societies are generally able to grant EU-wide licenses for repertoire from EU countries. Universal claims the societies agree among themselves not to do so.

Pan-European license for online and mobile rights with Belgian society SABAM, the complaint claims the other societies punished SABAM for "breaking rank," Some major publishers reportedly threatened to withdraw all rights from SABAM; SACEM sued Universal earlier this year for failing to secure those rights in France.

product to online services, telcos or content aggregators.

In the United States, the dig-

NEW ADDITIONS TO BILLBOARD ROSTER

NEW YORK—Rillboard Information Group is beefing up with three new senior executives and two new members of the online editorial team.

Signing on as VP of integrated sales/associate publisher is Brian Kennedy. In addition to heading the sales team. Kennedy will collaborate with Billboard's online sponsorship and licensing teams to drive integrated sales programs.

Kennedy comes to Billboard from Inc. magazine, where he was national advertising director. Previously, he served es Western advertising director and regional New York advertising manager with inc. and was Eastern advertising director for Entrepreneur magazine. He

has also held key posts with Harper's and Town & Country. A graduate of Columbia University, Kannedy can be oftan found gigging on guitar at local Joints in Manhattan

Jennifer Wolfe joins Billb as director of Integrated marketing and business development. Most recently. Wolfe was director of consumer marketing at the Fuse network.

Prior to Fuse Wolfe was VP of marketing with Internet startup Nibblebox. She elso has served in marketing and promotion posts at MTV Networks, WHTZ New York, Sony Music and the former WTJM New York. She is a graduate of **Boston University**

Kennedy and Wolfe are base

In New York and report to board's new Northeast adver-Billboard president/publisher Also based in New York is

Kelley Rand McMillan, Bill-

tising sales director, McMillan who reports to Kennedy, was sales executive with City magazine, where she was responsi-



ble for national advertising categories such as luxury goods, fashlon and heauty A graduate of the University

of Colorado, McMillan also has held positions with Conde Nast Traveler and Sci Fidelity Records in Boulder Colo

Anticipating the relaunch of billboard.com, Billboard has added two associate editors-Katia Hasty and Clover Hopeto the online team.

Hasty shifts to Billboard from Billboard Radio Monitor. where she was online editor. A graduate of Northwestern University, she has written for Stop Smiling, Venus, CMJ New Music, Punk Planet and other nublications

Hope, a New York University

and was a senior writer for allhiphop.com before joining billboard.com. She has freelanced for Vibe, XXL, ESPN the Magazine and other outlets Hasty and Hope are based in New York and report to billboard

graduate, has served as inter-

net news manager for Newsd

.com editor Barry A. Jeckell. Set to go live in the coming

weeks, the redesigned billboard .com will offer readers interactive charts, artist biographies and chart histories, new columns, tour diaries, book excerpts and more

"More than a simple redesign, the new site ups the ante with new features and columns, as well as exciting production elements," Jeckell says.

Why did Bon Jovi, Paul McCartney and Eric Clapton select Clear Channel Online's Sneak Peek as a launching platform for their new CDs?







RETAIL BY CHRIS M. WALSH

A Monster Music Store

Cable Manufacturer Moves Into CD/DVD Sales

NEW YORK—Monster Cable Products, e compeny known for its high-end eudiovisuel connectors, is moving into the recorded-music business. And it is dragging such hefty retail players es Radio Shack and CompuSA with it:

"If someone seiling coffee can seil music," says Monster CEO Noel Lee, alluding to Starbucks' success as a music re-



teller, "someone selling electronics can sell music."

To thet end, the Brisbane, Cellif-based company has leunched a Monster Music division to sell "SuperDiscs," which peckage e high-definition DVD or stendard CD with a second, higher-quality surround-sound DVD. Monster plans to distribute SuperDiscs through the same retailers that stock Monster cear, tarceting the high-red

Monster Music launches behind three titles, due Nov. 8: reissues of Rey Cheries' "Genius Loves Company" and "A Cherile Brown Christmes," end an exclusive, live recording of e 3 Doors Down concert.

audio customer

Monster execs say they will initially distribute about 100,000 copies of each Super-Disc to stores. Representatives et Redio Sheck and CompUSA confirmed that their S,000 end 280 stores, respectively,

would self—and prominently display—the titles.

In addition to introducing music to nonmusic retailers, Monster plans to cerve out new space in music-friendly stores, positioning its titles in audio/electronics departments, not music departments, not shains including Best Buy end Circuit City—something that typiceliy is not done.

"This opens 12,000-16,000 extra retail locations," Lee says. Monster's ambition does not stop there—the company also

wants to function as its own record label. Guitarist George Benson Is negotiating with Monster for his next release. "I don't know if he's ever

failed at anything," Benson says of Lee, a longtime friend.
"I think we're going sell a lot of elbums."

Additional reporting by Joy Mitchell in Los Angeles.

EURO DIGITAL TRACKS CHART BOWS

The first Billboard chart tracking the hottest music downloads from around the world debuts in this issue (see page 90).

The new Euro Digital Tracks chart, Billboard's first benefit from Nielsen Music's new Nielsen SoundScan International platform, reflects a fast-growing market. From May 2 through Oct, 2,17, million digital tracks were sold across Europe, with the United Kingdom accounting for more than 50% of those sales. In Spetember 300, 3,8 million Pan-European digital tracks were sold.

were soid.

Euro Digital Tracks will run
weekly with data from 17
countries (Austria, Belgium,
Demmark, Finland, France,
Germany, Greec, Ireland, Italy,
Luxembourg, the Netherlands,
Norway, Portugal, Spain, Sweden, Switzerland and the United
Kingdom) and 101 music download sites, including ITunes,
CDON, Sony Connect and
OD2, which includes affiliate
data from MSN, Virgin, MY.

mycokemusic.com, Panasonic and Tiscali. Nielsen's new World Digital Service tracks more than 130

Service tracks more than 130 music download sites from 19 countries. More than 110 of the sites are located outside of North America.

"Digital download services

quickly became a meaningful vehicle for music sales in the U.S. offsetting declines posted by CD sales in three of the last four years and the almost-total evaporation of the retailavailable single." Billboard director of charts/senior analyst Geoff Mayfield says. "Anticipating that the digital channel

pating that the digital channel will provide meaningful growth throughout the world, the new Euro Digital Tracks chart and subsequent lists that slilboard gleans from Nielsen SoundScan International will provide meaningful data for output and the subsequent of the

Nielsen SoundScan International marketing director Amy Howard says the chart's launch "marks a real breakthrough in tracking this fastestgrowing music sales format. Never before has it been possible to quantify music sales from multiple countries so quickly and via one source. It's a real first.*

Nielsen SoundScan International has also launched a Web site for clients that provides digital track sales by country.

Universal Music Group International senior VP of eLabs Barney Wragg says the chart is "one more positive sign that the legitimate online business is developing strongly."

Nielsen SoundScan International expects to develop new charts that feature data from Japan and other Asian countries by the end of the year.

TO OUR READERS

Making the Brand is on hiatus, it will return in the next issue.





A Happy Reminder: It's All About A Song

Playing his guitar before a backdrop of stars, Australia's John Butler and hundreds of voices from his audience were a reminder that the business of music publishing is all about a sone

The John Butler Trio performed at Webster Hall in New York recently to an audience of more than 600. The setting was simple: Butler ast on a chair playing guitar and singing. Michael Barker was on drums and Shannon Birchall plucked a standup bass. No one ventured beyond his place onstage, except when Barker and Birchall left Butler alone for a coulcall left Butler alone for a cou-

It was then that Butler (no relation to this writer) told the audience about his song Peaches & Cream." He once felt cynical about the state of the world, he said, until his daughter was born. He wrote the song about her and her mom.

ple of solos.

Within moments after he began singing, a low murmur rose from the audience standing before him. Butler pecred out at them, slowly backing away from the mic so that his wice was reduced to a whitener.

It was then that I heard what he heard: hundreds of voices were softly singing, "For so long, I've sang this sad ole song/And it feels tike my time is up/For she came and landed in my arms and she filled my

half-empty cup."

Barely above a whisper, Butler responded with a "Yes!" as a smile spread across his face.
"That's cool. They're getting

to know his music," I thought.
But then I looked down from
the bakony and, to my surprise,
saw that few of the voices were
those of women singing along

with Butler's ballad. The voices came from men of all ages—in Manhattan, a place not really known for its sentimentality singing about a baby girl.

singing about a baby girl.

By their appearances, I would expect to see some of the guys at country music shows, others at a Bob Dylan concert and still

at country music shows, others at a Bob Dylan concert and still others headbanging in a mosh pit. Yet they knew all the words to a song by a trio from the other side of the world that rarely performs in New York.

"Peaches & Cream' seems to be a song that neonle are

to be a song that people are really singing along to everywhere we have been on this tour," Butler tells Billboard. "For the first part of the set, we did find the New York crowd to be a bit tough, but throughout, the love just grew until we were all on the same ride."

BET's last album. "Surrise

Over Sea, 'was released by Lava, which was recently folded into Atlantic Records. The trio just completed its U.S. tour and is performing in Europe before returning to Australia.

Butler says their publishing is a "work in progress," and they are looking for collection deals rather than publishing or copublishing deals.

LANDMARK DEAL: The Harry Fox Agency and EMI Music North America sealed a U.S. licensing deal for master ringtones and ringbacks.

Reportedly the first deal of its kind with a major label, the license authorizes EM to record and distribute recorded compositions and to authorize third-party retailers to distrib-

HFA president/CEO Gary H
Churgin and EMI Music North
America COO Ivan Gavin say

they have created an innovative, model agreement that gives EMI the flexibility to deliver a complete rights package to a ringtone provider. HFA publishers may "opt in" to be part of the deal

HONOR FOR HATCH: The National Music Publishers' Assn. awarded Sen. Orrin Hatch, R-Utah, the 2005 NMPA President's Award for champiming the rights of Sonowytiers

oning the rights of songwriters and publishers. Hatch is chairman of the Senate Judiciary Subcommittee on Intellectual Property and the immediate past chairman of the Senate Judiciary

Committee.

"At this moment in the music industry, so much of what is going on that affects songwriters and publishers involves Congress." NMPA CEO/president David Israelite tells Billboard.

"From anti-piracy legislation to license reform, he's played an integral pole."

Hatch has been instrumentalin almost very piece of copyright legislation since 1996, including the Digital Millennium Copyright Act, the Sonny Bono Copyright Term Extension Act and the repeal of a law that had made sound recordings works-made-for-hire under the Copyright Act, in addition, he has had his stamp on all of the anti-piracy legislation passed in the last six years.

Hatch is also an accomplished a songwriter. His spiritual and patriotic compositions have been performed by such acts as Brooks & Dunn ("Everyday Heroes"). Gladys Knight ("Jesus" Love Is Like a River") and John Tesh ("I Am Not Alone").





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DIGITAL MUSIC BY ANTONY BRUNO

Key To The Digital Jukebox Is Plastic

Put another Visa card in the iukebox?

The iconic jukebox-once a staple in neighborhood bars, soda fountains and pool halls -has undergone dramatic changes since the days of the

45 rpm single. In a world rapidly shedding its nostalgic traditions, the jukebox has survived by keeping up with changes in tech-

nology and society. The latest adaptation is a credit card reader to accept

payment. Rowe International, the manufacturer of 65% of the jukeboxes in the United States, recently began supporting credit card payments. Another manufacturer, ECast, has done so for about a year. Their hope is that patrons will spend more on music if they can do so with a credit card, rather than cash. We want to make it as easy

37.5 million U.S. customers would choose to use their credit or debit cards for transactions below \$5. Nick Montano, executive editor and VP of Vending Times, says credit card payments are expected to have a significant impact.

"In a jukebox, sometimes a customer will put in \$10-\$20 to hear a list of songs, so I think we're going to see it take off," he eave

So far, the effect has been minimal. Of the jukeboxes in the field today that accept plastic, only 4% of sales are paid with credit cards. And there is little data available to determine whether those credit card sales result in new revenue or are simply replacing cash sales. The prevailing industry estimate is that credit card transactions increase revenue by about 2%. These credit card readers are limited to a new breed of



'We want to make it easy for patrons who are plastered to spend their money.'

-JOHN MARGOLD, AMI ENTERTAINMENT

as possible for the patron who's having a good time-a euphemism for plastered—to be able to spend their money," says John Margold, senior VP of sales and marketing for AM1 Entertainment, a subsidiary of Rowe that oversees the digital software and content used on its iukeboxes.

According to a 2004 lpsos-Insight study,

responsible for lifting the jukebox industry out of its slump of e a series. the early 2000s. According to a digital jukeboxes that can store study conducted by Vending about 300 albums on a hard Times for the Amusement drive, rather than CDs, Digiand Music Operators Assn., the tal jukeboxes also are connumber of traditional neighnected to the Internet and borhood bars fell from 52.825 allow users to download addiin 1997 to 48 855 in 2002 tional songs from a library of With this erosion of its tradi-

about 300,000 main-

tained by the juke-

box provider.

tional base, the jukebox industry turned to digital technology to recoup the lost traffic. While Rowe has only about

These digital jukeboxes are

15,000 digital jukeboxes activated in the field, compared to about 150 000 CD inkeboxes, they bring in more than twice

the revenue per unit. Margold says digital jukeboxes average \$280 per week while CD jukeboxes average only \$105.

"The digital jukeboxes have added a real shot in the arm to the jukebox sales and income per location that has them," he says

As much as the digital music revolution has proved a boon to the jukebox industry, it has created some threats as well. In big cities like New York, Los Angeles and San Francisco, coffeehouses and clubs have begun hosting iPod listening parties, allowing patrons to showcase their personal playlists.

"I have locations that have basically taken their iPods and used that as their background system, and people don't use the jukebox," says John Bremer, owner of jukebox operator Bremer Vending. "It's hurting our business when they give away free music because I'm not getting money in my jukebox."

Vending Times' Montano says to expect even more jukebox innovations in response. Downloadable jukeboxes and credit card readers are just the start, he says. Providers such as ECast have begun adding WiFi access to jukeboxes so patrons can access the Internet through its connection.

Rowe's Margold hopes eventually to use credit card readers as a form of ID, where users could save playlists in the jukebox that are recognized when the patron swipes his or her credit card. "When you're in a hipster

market, the jukebox has got to be really good," Montano says. "You're going to be competing with a lot of technologies now."

BITS & BRIEFS

INDIE RADIO CALLING

Motorola is unveiling a proam that allows indepe labels and artists to create their own broadcast radio stations. The IRadio Get Heard Network will be part of Motorola's iRadio Internet radio service, which offers personalized music channels that combine streaming tracks with users' existing digital music libraries. Bluetooth-enabled Motorola phones will be the but of the new service accessing iRadio channels and streaming them in ear storage or home entertainment systems. The service is scheduled to go live in January

CHOOSE OR LOSE 2K Sports is asking gamers to

vote for their favorite acts from the soundtrack to its new "Amped 3" snowboarding videogame, and it will send the ner to perform at the South by Southwest Music and Media

Conference. The game's Web site (ampedsnowboarding .com) allows visitors to sam the tracks before voting. The top 20 selections will be featured on the "Amped 3" soundtrack CD, available for presale at major retailers. After a second round of voting, the soundtrack act with the highest average rating will win \$10,000 and an opening performance slot at the Austin festival next spring

PUBLIC PEDEODMANCE NPR is expanding its internet broadcasts of concerts from Washington, D.C.'s 9:30 Club to include My Moming Jacket. Son Voit and Death Cab for Cutie. The live concert series is

part of the All Songs Considered portion of NPR's Web site (npr.org). It has already featured the White Stripes, the Shins and Kings of Leon. among others. NPR says more have tuned in to date.

HOT RINGTONES

HE SE ES TITLE GOLD CIGGER 1 1 11 LLOWEEN 4 50 S 6 LIKE YOU

4 2 7 SHAKE IT OFF 5 8 52 SUPER MARIO BROTHERS THEME 14 7 SITTIN' SIDEWAYZ



a 7 13 CONT CHA 9 11 19 LA TORTURA GASOLINA WE BELONG TOGETHER

MY HUMPS 13 12 27 JUST A LIL BIT

SUGAR, WE'RE GOIN' OOWN 13 15 21 3 LOSE CONTROL SAND SCOOP

16 10 13 LET ME HOLD VOU 17 15 8 WAKE ME UP WHEN SEPTEMBER ENOS

YOUR BODY 10 17 11 MUST BE NICE

20 16 27 WAIT (THE WHISPER SONG)

SanDisk has introduced a line of MP3 play-ers that are the first flash-based devices to work with portable subscription services. The Sansa m200 series supports MP3 and

ows Media Audio formats, as well as Jan Windows Media Audio formats, as well as Janus digital-rights-management technology, which is used by such subscription music services as Rhapsody, Napster and Yahoo Music Unlimited. The line includes a 4GB model for \$200, as well as 20B, IGB and 512MB versions for \$160, \$120 and \$80, respectively. All models include a digital FM radio, a voice recorder with built-in microphone and a USB 2.0 computer-synchronization interface.

RealNetworks is offering an \$80 rebate on any Sansa m200 model when customers sign up for a six-month subscription to its Rhapsody to Go serv-ice, which costs \$15 per month. —Antony Brune

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GLOBAL BY LARRY LeBLANC

CTV Wants, And Gets, Its MTV

After Exile From Canada in June, MTV Will Return In Early 2006

TORONTO—When MTV Networks and CTV announced a joint venture Sept. 28 to reintroduce MTV in Canada, jokes flew around the music industry that a "Pimp My Snowmobile" program would be launched to reflect the Canadian perspective.

"Don't laugh, it might happen," jokes Susanne Boyce, CTV president of programming and chair of parent CTV Media Group. She notes that CTV already carries MTV's "Pimp My Ride" show in Canada.

A start date has not yet been set for the MTV Canada cable channel. "We're starting at ground zero," MTV Canada GM/senior V Brad Schwartz says. "We will be staffing up very quickly." Schwartz, a Toronto native, returns home from New York, where he was director of international marketing partnerships for MTV Networks international.

The MTV brand disappeared from Canadian alrways in June, when a licensing agreement with Calgary-based TV broadcaster Craig Media expired, following Craig's acquisition by Toronto-based Chum.

Chum then launched Razer and PunchMuch in channel positions that MTV and MTV2 previously occupied in Canada. The new MTV Canada channel will launch in early 2006, replacing CTV's Talktv channel, which is currently available on cable to 4.4 million Canadian households. Under the terms of the existine Talktv license from the Canadian

Radio-Television and Telecommunications Commission, it will be a lifestyle-based channel, with less than SO% music programming.

Those license conditions mean that a minimum of 68% of ail the channel's programming will have to be of Canadian origin. That rises to 71% for prime-time programming. CTV has also filed a new application with CRTC to launch an MTVbranded, music video-based digital TV service.

The local music business welcomes the news. "Having the MTV brand, and being able to cross-promote, is fantastic for any Canadian pop/rock ext," Universal Music Canada manager of electronic media Tony Szambor says. "There's opportunities here for us with Fefe Dobson, Juliy Black, Divine Brown and Hadilau"

"Bring it on," adds Sandy Pandya of Pandyamonium Management, which handles R&B artist Black. "I want Juliy to have her own 'Blacked Out' show on MTV."

have her own 'Blacked Out' show on MTV."
"The more opportunities for Canadian artists to be on television the better," says Adrian Strong, president of promotions company DMD Entertainment. "I hope MTV [Canada] Includes a lot of Canadian independent artists in their

programming, hosting shows or in another capacity."
Chum operates Canada's current leading music channel
MuchMusic, which is available in more than 7 million Canadian
homes. Chum also has music channels MuchMoreMusic.

'Having the MTV brand, and being able to crosspromote, is fantastic for any Canadian act.'

> -TONY SZAMBOR, UNIVERSAL MUSIC CANADA

MuchLoud, MuchVibe, MuchMoreRetro and PunchMuch, plus

youth lifestyle channel Razer.

Company president/CEO Jay Switzer says Chum will "be intrigued to see how Talkty can be morphed into an MTV brand and still remain a talk channel as licensed [by the



GLOBAL BY CHRISTIE ELIEZER and TOM FERGUSON

Brazin Builds Oz Market Share With HMV Buy

SYDNEY—Anyone for a game of Monopoly? Australian labels are contemplating their moves on a playing board now dominated by one music merchant with a market share of more than 35%.

On Oct. 4, U.K.-based HMV Group sold its 32 Australian stores to Sydney-based entertainment and clothing group Brazin for \$4 million Australian (\$3.04 million).

35 %0 Estimate of Brazin's minimum music market share following HMV Australia acquisition Brazin owns market leader Sanity Entertainment and operates the Virgin retail brand in Australia under license from Virgin Entertainment Group. It has 12 Virgin stores and so franchised music sections in Myer department stores under the Virgin banner.

lt also owns 50% of Adelaide, Australia-based DVD rental/sale network EzyDVD.

The HMV purchase gives Brazin a total of 392 entertainment outlets (including EzyDVD). Suppliers estimate its music market share at 35%-37%.

If a single record company in Australia held that share, it would trigger antitrust proceedings. But the retail sector is not subject to the same limits. As a result, la-



OBALNEWSLINE

>>>U.K. SALES RISE IN Q3

British talent took a leading role in pushing up album sales in the United Kingdom during the third quarter.

According to figures the British Phonographic Industry unveiled Oct. 10, physical sales of Individual artist albums rose 8 9% to 24.2 million units, compared with third-quarter 2004. However, falling compilation sales meant the overall albums market grew only 1.4% to 33.4 million units. The BPI does not disclose quarterly value figures.

The BPI says British acts, led by James Blunt's "Back to Bedlam" (Atlantic Records), accounted for seven of the quarter's 10 best-selling albums. "Back to Bediam" has be certified six-times platinum (1.8 million units) by the BPI.

Rapid growth in single-track downloads also boosted the singles sector in the third quarter. Although physical sales slumped 22% to 3.7 million units, downloads spared 288% to 6.8 million units the RDI save. That boosted total singles sales 49% to 11 4 million units - Iuliana Koranteno

>>>NEW RODY FOR ITALIAN LARFLS

ian labels' bodies FIMI and AFI-rivals until a few month ago-signed a pre-merger agreement Oct. 7 to form a new organization, Federazione Sistema Musica Italia. FIMI president Enzo Mazza says the bodies will now work

toward a complete merger during 2006. FIMI formed in 1992 when the country's major labels guit AFI, FIMI became the country's main representative body in 1998, when a large number of independents switched allegiance from AFI. The landscape changed again in July when the majority of

FIMI's Indie members left to form a new association, PMI, headed by indie label Nar International president and form FIMI VP Mario Limongelli. Mark Worden

>>>KDDI CLAIMS 20M DOWNLOADS Japan's second-largest mobile operator KDDI claims to have sold its 20 millionth track through its Chaku-Uta Full mobilemusic download service.

Chaku-Uta Full launched in November 2004 and Is currently the only service of its kind offering full-track downloads to mobile phones in Japan. KDDI says it passed the 20 million mark Sept. 28. According to the company, the number of downloads has doubled since June 1S and multiplied tenfold since February.

The service currently features 60,000 titles and is vallable through 46 Web sites.

KDDI says it will increase the number of songs available via Chaku-Uta Full as well as the number of Web sites offering the service. -Steve McClure

>>>FAT FREDDY SWALLOWS TUIS Fat Freddy's Drop was the top winner of the 2005 Vodafone New Zealand Music Awards held Oct. S in Auckland.

The annual awards are organized by trade body the Recording Industry Assn. of New Zealand to honor domestic acts. The awards are known locally as the "Tuls." Fat Freddy's Drop collected four Tuls, including album of

the year for the band's debut. "Based on a True Story," which blends electronica, soul and reggae and is released on the act's own Indie label, the Drop. Of the four multiple-award winners, only Sony BMG's

19-year-old pop/classical artist Yulia, with two, was a major-label signing. Other double winners included Dirty Records/Festival Mushroom Records hip-hop act P-Money and Samoan MC Del Hamo, who is signed to Hiruys Records, distributed by Universal.

Twenty-one Tuis were presented, voted for by a music industry and media panel. TV station C4 broadcast the ceremony nationally Oct. 6.

>>>ORANGE SWITCHES ON MUSIC TV U.K. mobile carrier Orange has added two music-video

services from U.K. media group EMAP to its package of TV channels for third-generation mobile phone subscribers. EMAP's cable- and satellite-delivered TV channels Kerrang and Kiss target hard rock and urban music consumers, respectively. The two channels' programming

will now be available as a live stream on Orange subscribers' 3G handsets as part of a 16-channel package. Subscribers can download an Orange TV player to their phones and subscribe to the 16 channels for £10 (\$17.70) ner month -Juliana Koranteng

spirit and letter of all Talkty's conditions of license." Schwartz Insists MTV Canada will

adhere to license conditions, "We are going to take a lot of MTV's lifestyle shows from the U.S. and produce Canadian shows with an MTV vibe," he says. CTV is owned by Bell Globemedia and operates 21 TV stations across Canada, It

also has interest in 14 specialty digital channels. Through those, it already airs such MTV shows as "The Osbournes" and "Punk'd." MTVbranded blocks of programming will continue to air on CTV following the MTV Canada launch. The new joint venture will see MTV Canada creating original Canadian programming for airplay

nels Internationally "We will be looking for opportunities throughout all of the schedules," Boyce says.

Canadian artist FEFE DORSON is one of

many who could benefit from MTV's return to the territory in 2006.

bels now must deal with what one executive calls "the 600-pound canary."

Brazin is renowned for tough negotiations, one executive notes. "Their commercial de-

mands have often been unreasonable," he claims, "and [the demands] won't be slowing down now.

SEEKING UNITY Brazin founder and execu-

tive director Brett Blundy responds, "Big volumes allow efficiencies. I would expect that with a 35% share, suppliers would embrace us and work (with) that kind of volume. We'd like to work with the suppliers to find better and cheaper ways to do business."

chase we just couldn't resist," Blundy adds, "We didn't buy HMV to expand our market share or clout. Our strategies have not changed-although we expect we'll now achieve them faster."

The HMV deal was *a pur-

Blundy says Sanity "can learn from the way HMV ran bigger stores better than Sanity: their catalog depth and what they offered their Sony BMG Music Enter-

tainment Australia chairman/CEO Denis Handlin sees a bright side. He says HMV's continuation under the auspices of a specialist music retail expert is a "positive outcome for the music public and the music industry "

Other executives back Handlin's sentiments. One major-label GM also praises HMV's ability to help break new talent. "They had a reputation as tastemakers," he says. "Their staff always thought as a record store, not a chain store."

The Sanity, Virgin and HMV brands will be managed by Brazin veteran Tony Frzop, currently operations GM for Sanity and Virgin. He is working with HMV Australia commercial director Peter Smith to integrate the businesses.

Blundy says the new deal gives Brazin free, five-year licensing rights to the HMV name, while the Virgin licensing deal runs until 2015. Some HMV stores are al-

ready being rebranded as Sanity or Virgin outlets, but Blundy says, "We're in no rush." A London-based HMV

Group spokesman describes the Australian sale as "a competitive process.* A source at CD and electronics chain IB Hi-Fi confirms it also checked out HMV's books. HMV says its Australian

staff has transferred to Brazin employment, and HMV Australia acting managing director/HMV Asia Pacific regional finance director Alan Pengelley has left the

The deal reflects HMV's preference for investing in territories where it is market leader-as in the United Kingdom, Canada, Hong Kong and Singapore-or feels it can increase its share, as in Japan.



'In Australia, we were No. 3 in a highly competitive market," the HMV Group spokesman says. The investment needed for market dominance "would not have been the best use of shareholder funds " he adds In June, HMV Group re-

ported sales on a 52-week basis for 2004/2005 of £1.86 billion (\$3.26 billion) and operating profit of £137.5 million (\$241.5 million) (Billboard, July 16). HMV Australia sales were approximately \$109 million Australian (\$82.8 million), According to suppliers, the company's Australian market share was 6% in 2004

RETAIL BY CHRISTA TITUS

VENERABLE METAL LABEL AGAIN READY FOR COMBAT

Combat Records is back in

In the 1980s, the metal label released fledgling albums by such genre stalwarts as Megadeth and Exodus, along with records by punk movers like Circle lerks. After years of The label is also introducing dormancy, the name returned in late September to once again signify hard-edged acts.

Last month Combat released titles by Horse the Band (*The Mechanical Hand*) and At All Cost ("It's Time to Decide"), followed Oct. 4 by Look What I Did's "Minuteman for

The new Combat is a joint venture between Voorhees, N.I.-based artist management company Entertainment Services Unlimited and Koch Records. ESU primarily represents a roster of metal/hardcore acts that includes Lamb of God and 36 Crazy Fists.

Partners Larry Mazer, Tim Smith and John Daley, who are the company's principals, sign talent and oversee manufacturing and marketing; Koch distributes and provides financial and back-office support.

a clothing line available exclusively at combatrecords.net. A T-shirt, a hoodie sweatshirt and a military hat featuring the Combat logo are available, and inventory will expand depend-

ing on traffic. Mazer says, "We think it's such a cool name and [logo] that, à la Phat Farm (and) Rocowear at least the kids in our world are going to wear some-

Koch Records senior VP of A&R Cliff Cultreri-who headed A&R during Combat's initial '80s incarnation-approached Mazer about finding hands. He believes the metal

scene, despite diminished radio play and album sales, is still viable. While acknowledging the heritage of Combat's name, Mazer says it was chosen more because it is a cool moniker, especially in

Although not as strong as it once was, the brand still holds significant value in the industry. Cultreri gets dozens of demo packages where people write that "they are sending it to me because they were diehard Combat fans, and they

want to be on that label." Securing the name turned out to be a matter of timing. Sony purchased Import Records/Relativity, Combat's parent, in the 1990s and placed its catalog under the Loud Records umbrella. But the Comhat name became inactive, and it fell into the public domain about 18 months ago.

Mazer foresees a maximum roster of 10 acts. "I don't want to be a major label and sign 60 artists to break two," he says. "I want to be a label that signs 10 to break 10." Combat's fourth signing is U.K. act Murder in the First: a San Francisco band is also being pursued.

The business plan is designed with the understanding that artists will likely sell modest amounts of records. "If you even sell 50,000, 75,000 records, you can make money. because the deals are economically structured so they can be profitable at a smaller number than signing a radio

band," Mazer says, Koch Entertainment Distribution supplies all music genres, but its strength is in hip-hop and catalog. Cultreri and Koch Records VP of marketing and Combat product manager John Franck acknowledge that increasing its metal activity is a work in

"We're not ignorant to it, but I will say it hasn't been our area of main focus or expertise." Cultreri says. The com pany previously distributed metal acts like Opeth. "We've done it successfully, and (will) just get better and better at it.

Combat should be off to a good start with Horse the Band since a solid buzz surrounds the experimental Los Angeles outfit. According to Koch, the group sold 10,000 copies of an independent alburn without distribution before signing with Combat. It is preparing for a 25-city tour

with the Dillinger Escape Plan. We're looking to Horse the Band as our banner band to relaunch the Combat Records brand name," Franck says,





Retail Track

thing like this."

Virgin Seeks Growth With Store Makeovers, Added Product Lines

new Hollywood location and the almost completed retrofitting of its Times Square store, Virgin Entertainment Group North America is staking its claim on the record store of the future, company executives say

"We hope the customer will see a natural evolution of the record store when they shop" in the two stores, says Virgin Entertainment Group CEO Simon Wright, who oversees its North American unit. "The evolution of the store is essential if we are to grow."

Virgin's new Hollywood store and retrofitted Times Square location are using a host of innovations, such as moving away from long hins to dedicated tables

Given the warlstwide downturn in music, Virgin could not stand still hoping for a recovery, VEGNA executive VP Dave Alder says, "so we spent 18 months experimenting to see how far we can leverage music culture to drive sales."

Those experiments began with the makeover of the San

2003. That refurbishment helped management define a new Megastore prototype, which includes apparel, a larger handheld-electronics selection, a broader accessories line and revemped merchandising. "Music is still the anchor of

the Megastore offering," Alder

Francisco store in December



says, "but we introduced new products that fit in with the music lifestyle, but in a distinctive way that sets us apart from the competition."

With the retrofitted, 63,000square-foot Times Square store and the new, 22,000square-foot Hollywood location-which had a soft opening the weekend of Oct. 7-Virgin is seeing a significant shift in revenue, the two executives report.

It is too early to judge the stores' success; the Hollywood one does not even have a sign over the door yet. But Wright says apparel and electronics accounted for 25% of revenue in that store's first few days.

For its Oct. 17 grand opening, Virgin Group chairman Pichard Branson will undoubtediy continue his tradi-

tion of show-stopping stunts while customers enjoy a rooftop concert by INXS and instore performances by Dredo and Gang of Four Meanwhile, the summer-

iong refurbishment of the Times Square store is complete but for new signage and a few other tweaks. Even so. the repositioning of fashion, nortable electronics and other accessories within the store has helped revenue there grow by 20% since it was remerchandised com pared with the same period

last year, according to Wright.

This growth is crucial as the chain continues its turnaround from the fiscal year ended January 2004, when it lost \$37 million on an operating basis. Since then it has closed six stores and opened one leaving the chain with 19 stores. In the fiscal year ended January 2005, the chain reduced losses. and in the current year, Wright

says, "We expect to get posi-

tive on an operating basis."

What happens with the chain going forward "really depends" on the New York and Hollywood stores, he adds. The chain's entry to the ap-

parel business appears to be going even better than evpected. Moving beyond the Tshirt lines that are available for \$20-\$30 at most record stores. the chain brought in British fashion brands like English Laundry and Lonsdale.

That move was inspired by earlier success with U.K. company Ben Sherman, whose dress shirts sell for about \$80 each, Alder says. Beyond fashion, VEGNA has brought in additional apparel related to music and music culture. Again, it is not just band merchandise. Alder says, "but 15 different brands of musicrelated apparel." VEGNA has also bro

its portable-electronics selection and is rolling out nine full portable-electronics departments in its larger stores. While it is a big departure for the







Dulli Goes Direct

Singer Sends Self-Released Set Straight To Indie Stores

Former Afghan Whigs frontman Greg Dulli has experienced life on an indic and life on a major. Now he is finding that an artist may not need a label at all.

Dulli is not the first major-label alumnus to go it alone; it is not uncommon for an artist to take his wares straight to a distributor. But Dulli, with the help of manager Brian McPherson, skipped that step, too, and went straight to independent retailers.

Dull's album "Amber Headlights" was largely recorded in 2001 and harks back to the denser guitar rock of the Afghan Whigs. He shelved it after the death of filmmaker and friend Ted Demme, and turned his attention to the moody soul of the Twilight Singers.

Dulli says he is releasing "Amber Headlights" on his own to keep it separate from the Twilight Singers in the public's mind. "And it was a good chance for us to learn exactly how putting out a record works," he notes. "We wanted it out from behind me so I could move on, and we wanted an education in the music business."

The three Twilight Singers albums—one on Columbia and two on indie One Little Indian—have sold 58,000 copies combined, according to Nielsen SoundScan. The new disc has an initial run of 5,000 CDs.

"If we sell 5,000 of this ourselves," McPherson says, "it's equivalent to selling 40,000 on a label."

The record is available on Dulli's Web store, which was created by Musicoday, and at indie outlets via Junketboy, the distribution arm of the Coalition of Independent Music Stores. To hit stores Junketboy does not service, McPherson enlisted to Lenardi, who runs the indie-focused Fles Marketing.

Most larger chains will not be serviced with the record. "If there's a weakness, that's it." McPherson says, "but I haven't had time to canvass the bigger accounts. The people who want Greg Dulli records are not run-of-the-mills. We're happy to deal with independents primarily."

The album is also available from amazon.com, and until McPherson finds European distribution or strikes a licensing agreement, he is fulfilling most overseas orders through eBay. "It's a multifaceted, Rube Goldberg device of do-lt-yourself record distribution," be says.

It is working, McPherson adds, but slowly. Lenardi, whose marketing firm does not usually solicit sales, says many were in the dark about the release.

"So many stores had no idea how to get the record, and they had people in asking for it," she says. "I knew the Junkeboy account list, and thought there were another 250 stores we talked to that would love the opportunity to sell

this record "

Dulli says he is sticking with One Little Indian when to ones to he Twilight Singers, who will release a new album next year. "The thing I like about labels is their day-to-day diligence and the fact that they re putting up front money and betting on you." Dulli says." I have a pretty good deal with the Indian, and they're good people. But this has been an eye-opening experience financially."

Even if this is not the model Dulli follows for the rest of his career, it is one he believes more artists will use.

"As far as the major-label infrastructure,"
Dulli says, "here everything is billed back to
you, from videos to phone calls to Fed Exes?
Shame on them. The chickens are coming
home to roost, as far as the majors, ow With the
Internet and ITunes and the various doppelsaggers that have spawned, I don't think you
can stop anybody now. Anybody can be Ani
DiFrano todaw."

Megastores, Alder adds, "The strategy is not to compete with the big electronics boxes, but instead present an assortment of high-quality, portable, hand-

held electronics."
The list of electronics suppilers has grown to include Apple Computer, JVC, Panasonic, Sony and Samsung, But good, better, best' strategy, so we are editing the selection for the customer to three SKUs of each Item and not confusing them," Alder says. In addition to cell phones, iPods and MPS players, Virgin offers digital cameras and portable video cameras.

Like every other chain that has diversified in the last two years, VEGNA insists its selection of music and video is broader than before. Wright says the makeover is designed to be a platform for growth for the whole store, including music and video revenue. In the Times Square location, moving rock reduced to the support of the property of the support of the supp

leases from the main floor to the middle level and DVDs from the middle to the basement has improved customer circulation, Alder says.

VEGNA is partnering with Cherry, a four-store boutique chain that specializes in musicrelated vintage clothing (Bob Seger tour lackets, Starz Tshirts). Virgin is merchandis-Ing the Cherry product line next to its rock CD section. The smaller chain brought in a graffiti team to help design its section of the Times Square store and will do the same for the Hollywood store, which will also sport a wall of old gig tickets, courtesy of Alder, Wright cites the wall as an example of

built into the chain's redesign.
Even the renowned Megastore listening stations—which were devoted to single acts have received a makeover. The Times Square store now has 150 digital music klosks where customers can scan any title and hear a 30-second

the "little points of interest"

sample from it. Alder says there are plans to make downloads available as well. Even with all the changes.

"live events remain a crucial element of our marketing mix," Alder says. Last year, the chain hosted nearly 800 instore performances, driven by its New York outlets. To facilitate such events, the redesigned stores will include permanent gantries for better storage of equipment.

The new approach to merchandising is changing the appearance of the Virgin Megastore. "We are moving away from the long-line-ofbins look" and experimenting with tables, Aider says.

There are 50 tables in the Times Square store, and each might have a different theme: There might be a Ramones table featuring the band's albums, boxed sets, T-shirts and books. The overall design of the store is meant, Alder says, to "encourage the customer to forage."



OURING BY RAY WADDELL

Sommer's Modern Rock Renaissance

William Morris Agent Hits The Burgeoning Club Scene With A Host Of Hot Bands

With a roster that includes the Killers, Louis XIV and the Bravery, Kirk Sommer at the William Morris Agency works with some of the hottest young rock bands in the business.

The Killers in particular-bona fide arena-level headliners at the end of their first album cycleare arouably the biggest artist development story for touring in 2005.

With a burgeoning club scene, talented bands and deals structured with an eye toward career longevity, a modern rock live renaissance is under

way, and Sommer is on the leading edge. Much of this revitalization is driven by rock clubs, which had been in the doldrums. "In my six years at William Morris. I have not seen such a successful club business " Sommer says "Ninety-five percent of the shows . . . are selling out or coming close to it. It's a very profitable time

The success starts with the bands. Sommer says, "This is rock, It's not fabricated or altered for radio," he says. "There's a delicate balance between passion, credibility and accessibility, and a lot of these band are delivering in all categories." Modern rock business really began to make

some noise at the small-venue level in the summer of 2004. At the same time, according to Sommer, WMA became more focused in its approach with these bands.

"We've made a leaner, stronger roster, so we could focus more on the bands that we felt had the potential and that were delivering," he says. "We've been smarter bookers, better deal architects, going into smaller rooms on cheaper tickets and giving the fans that first experience to intensify their relationship with the artists."

The approach, conservative with venue size and ticket price, creates more demand in each market. "So each time around, you're selling out, leaving people at the door with their mouths watering, waiting for the next time you come around, and you're programming them to come out and purchase tickets sooner." he says.

Promoters and club buyers seem to have bought into the concept, even if some have senarate agendas. "Some [promoters] obviously have deals where they need to fill quotas in certain venues." Sommer observes. "But if it's not necessarily in the best interest of the artist, we hold back.

With confidence in the drawing power of these bands, Sommer is increasingly structuring deals with less risk on the front end for promoters and more reward on the back end for artists. "I think in the pasta lot of agents gouged promoters and

tried to get all the money they could upfront and sacrifice a little on the back end." Sommer says. "We're very confident about the business we're going to do, and I'm more concerned with a larger

percentage of gross." Many shows by Sommer's acts have been structured with no guarantee; instead, the act pays for a percentage of the gross. He adds that agents must often then stay on top of the buyer to provide adequate marketing because the promoter

has no upfront financial risk, With national promoters often snaring the lion's share of business, Sommer says he is pro- indie promoters. "It doesn't do anyone any good to beat on the independent guy that

brings a competitive component to the market," he says. "A lot of my bands have been

very partial to the independent guys and the early believers." As bands step up from the clubs, the larger

venue may be controlled by a national promoter. What my bands have been adamant about and I feel strongly about is tying in the people that have been there all along," Sommer says. "Fortunately, I've been successful in marrying the people that control some of these larger venues and the independents in the market, and I haven't necessarily run into a situation where at the end of the day the big guy didn't fold and cut the little guy in.

Washington, D.C., independent promoter Seth Hurwitz first played the Killers at his 9:30 Club in 2004, then sold out the band at the 15,000-capacity Merriweather Post Pavilion in Columbia, Md., in June, Hurwitz describes Sommer as an agent who "certainly didn't roll over like I wished he would have" when it came to negotiations.

"We need guys like Kirk to come along and question everything," Hurwitz says. "Us old folks find this offensive, of course, but it's good for the business. I'm Joe Independent, so I can't champion my own nonconformity and not applaud his."

While the Killers are the obvious success story coming out of the summer. Sommer says the Bravery, Louis XIV, Pepper and Hard-Fi are also making great strides.

"We're here to build careers, and that's not a line," he says, "It doesn't do me any good to sign something I believe in and exploit it to the fullest to the point where the act is not able to return on the same or a higher ticket price and step up into larger venues *



TOURING BY JILL KIPNIS

In Secondary Markets, A Major Issue Is Cost

to touring money is a bigger consideration in secondery markets than it is in major cities. Booking agents, promoters

end venue menagers say big acts are not inclined to tour outside the 15 or 20 melor cities-including Naw York, Boston, Chicago and Los Angeles-because they are likely to make a lot less in secondary end tertiary markets.

"The sheer reality is that the economics aren't as good in a secondary market," says Curtis McCrary, program director/ manager of the 1,444-seat Rialto Theater in Tucson, Ariz. "We're almost always the lowest ticket price on the tour for any artist that comes through,

a little bit more price-sensitive." Similarly, Amie Malina, artistic/progrem director for the 1.453-seat Flynn Center for the Performing Arts in Burlington, Vt., notes that affording the artist's fee is the largest hurdle

to bringing in top acts. "Some of the bigger names are becoming more and more expensive." Malina says. "Wa presented Alison Krauss about six times since she was a young lady, and now she is too big for

us to accommodate unless we do e special kind of gaia." On the flin side some agents and promoters say that despite price pressures, deals in secondery merkets can be more plient.

Clint Higham, booking agent for Kenny Chesney at Dale Morris & Associates, says the cost of working in Champaign, ill., versus Chicago is "night and day. in Chicago, I had e \$100,000 stegehand bill. In secondary markets those bills could be more like \$25,000-\$50,000." He also says that radio and

other marketing outlets are much cheaper in smaller cities. Whan Chesnay was first starting out, Higham says, he could not afford to do business In primary markets because of the axpansa. Now, Higham

mixes primary and secondary merkets depending on where Chesney needs to build his fan base and where previous tours heve stopped. The first leg of Chesney's 2005 tour, for exemple, included dates in Green Bay, Wis., and Houston

"A fan is a fen is a fan," Higham says. "You've got to hit Omeha, Neb., just like Los Angeles, Some places might not be every-year markets, but

you have to go there." But to play secondary mar-

kets, most ects need to scale down increasingly expensive productions according to Rob Romao, consultant for promoter TBA Entertainment in Crescent Jowa TBA promotes events in such small cities as Minot. N.D.; Cheyenna, Wyo.; and Greeley, Colo

"An act might have 15 trucks," Romeo says. "If they can't scale down, we can't put them up."

Romeo says it makes sense for artists to make such accommodations if they want to go after a different audience. "A lot of fans who come to see them in secondary markets are not the same fan who goes to see them in an amphitheeter

in e primary merket," he says. "it's more of a family crowd, in many cases."

However, some big acts see the promotion of their shows in secondary markets as an obstacle, because the marketing opportunities cennot compera with those in primary markets

"A lot of them have a limited amount of days they are going to work, and if you are working 50 days, would you rather play New York or Cheyenne?" Romeo esks. "Radio station involvement, TV axposure and more goes into planning a tour, and secondary markets don't have as much going for us." To make themselves more

enneeling meny secondary. market venues offer as many personalized services as thay can "Wa've dona axtensive ren-

ovations to make the Dialto a more desirable stop," notes McCrary, who recently boo Lucinda Williams and Los Lonaly Boys Into the vanue. "We have a brand-new manquee and increased the seating cepacity. We elso meke sure that the artists we book are taken care of."

On The Road

RAY WADDELL rwaddell@billboard.com



AS COUNTRY ACTS CLIMB. NAT'L PROMOTERS GAIN

are and more country headliners are turning to national concert promoters instead of relying on independent producers. That changing face of country concert promotion was the hot topic explored on a panel during the LEBALive convention presented Oct. 2-5 in Nashville by the International Entertainment Buyers Assn. The panel was moderated by promoter Seth Hurwitz of L.M.P. in

Promoter Jon Stoll of Fantasma Productions noted that pretty much all of the halfdozen top tier country headliners go with a national promoter. "Which is a big problem for a guy like me, Stoll pointed out. "You play these guys at clubs to the small-arena level, then all of a sudden they get to the arena level and they go with tour promoters. If they cut us in,

Washington, D.C.

it helps." Monterey Peninsula Artists Paradigm's Nashville office head James Yelich says his booking agency saw a major change in Nashville during the time he was away from the business from 1999 until 2001.

*What happened was [Clear Channel Entertainment VPI Brian O'Connell moved to town," he said, "What Brian did was nurse relationships with specific artists. At that time Brooks & Dunn was really hot, Toby Keith was about a \$40,000 act and Pageal Flatte wasn't even on the radar."

Yelich went on to say that "what Brian became was a bank. He paid some hefty guarantees that other promoters may or may not have been able to match. If Brian is taken out of the equation here in town, I don't think you'd see one promoter tak-

The headliners not snared by O'Connell usually work with Louis Messina through his company the Messina Group/AEG Live. While O'Connell promotes

ing all these dates."

Keith, Rascal Flatts and Brooks & Dunn, Messina works with Kenny Chesney, Gretchen Wilson, George Strait and, at least in the past, the Dixie Chicks. Pace Concerts president Bob Roux, also on the panel,

said. "I don't think all these people would be working with Clear Channel Entertainment if they didn't think they were doing a good job. You've got a personal service situation when you work with a tour promoter, and acts work with us because they believe it is a good way to elevate their careers." Pace is part of CCE.

BATTLING BACK: As reported here last week, the Mississippi Gulf Coast is bat-Iling back from Hurricane Katrina. And rock act 3 Doors Down, which hails from the Biloxi area, is helping lead the charge.

Mark Smith, executive director of the band's Better Life Foundation, details for On The Road the steps that the band and its foundation have taken to help restore the area. So far, they have purchased

three police cars and a fire truck for Waveland, Miss.; left a band tour bus in Waveland for the city's mayor. Tommy Longo, to sleep on; purchased more than \$100,000 worth of necessities for Waveland as well as two other Mississippi cities, Pascagoula and Gulfport; bought 25 laptop computers and six copy/scanner/ fax machines for the municipalities of Pascagoula and

They also sponsored a free medical clinic for any person in Waveland

Waveland

And they flew Longo to the New Orleans Saints/New York Giants football game (3 Doors Down played the halftime show) in East Rutherford, N.J., where he was reunited with his wife and kids, whom he had not seen in four weeks.

\$539,010

\$497,156



BOXSCORE concert Grosses					
	GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter	FOR HORE BOXSCORES GO TO:
	\$4,366,245	NEIL DIAMOND			
ч	\$84595	Stupies Cantes Los Angeles, Sept. 29-Oct. 2	63,686	Goldenvo	ice/AEG Live, Nederlander, Sal , Apregan Group
2	\$4,123,815 \$125/345	ELTON JOHN			
		Medison Squere Garden, New York, Sept. 21, 23-24	46,708	Ron Delse	oner Presents
5	\$2,277,952	PAUL MCCARTNEY		-	
		St. Pete Times Forum, Tampa, Fla., Sept. 17	15,268	The Cella	Door Cos., In-house
4	\$2,137,915 \$252/\$52	PAUL MCCARTNEY			
		American Airlines Arena, Hiami, Sept. 16	15,011	The Cella	Door Cos.
5	\$2,055,815 1500/\$40	MARC ANTHONY, ALEJ	ANDRO FERNA	ANDEZ,	CHAYANNE
9		American Airbries Arena, Hiams, Sept. 17-18	26,940	The Cella	Door Cos.
5	\$1,875,675 \$44.50	GREEN DAY, JIMMY EAT	WORLD FLO	GGING H	HOLLY
		SBC Park, San Francisco, Sept. 24	45,000	Fill Groba	m Presents
7	\$1,760,086 \$57/\$5/50	LUCIANO PAVAROTTI			
		Hollywood Bowl, Hollywood, Sept. 24	17,032	Andrew H Harvey Go	lewitt/Bill Silva Presents, oldsmith/ATC
5	\$1,329,760 \$1,302,667	FARM AID: WILLIE NEL	SON & OTHERS		
5		Tweeter Center, Tintey Park, St., Sept. 19	26,421	Elevated	Concerts
		EAGLES			
9	\$2,6 %/\$06 % \$66.75-	Sove Mart Carder, Fresno, Calif., Sept. 9	11,438	Avalon Al	tractions
10	\$1,021,782 \$7550/\$2050	KROO INLAND INVASIO	N: CAKE, OAS	IS. WEE	ZER & OTHERS
		Hyundai Persion, Devore, Card., Sept. 17	30,191	Avaion Al	
11	\$1,007,010 \$1/5/\$95/\$65	EAGLES	4370		
		Rabobank Arena, Bakersfield, Calif., Sept. 10	9,300	Hederland	Ser
13	\$998,430 \$58 50/\$19	JAMES TAYLOR	Oction		
		Horrywood Bowl, Horrywood, Aug. 22	15,569	Andrew H	lewitt/Bill Silva Presents
	\$988,697 \$\ranks	TIM MCGRAW, LOS LONELY BOYS, HOLLY WILLIAMS			
13		Hollywood Bowl, Hollywood, QCI 8	16,933		lewict/Det Silva Presents
	\$887.850 \$45	THE WHITE STRIPES, T	HE SHINS, BRE	NDAN B	ENSON, M. WARD
14		KeySpan Park, Brooklyn, MY., Sept. 24-25	20,721 stable ac	Ron Delse	mer Presents
18	\$860,558 \$75/54250	NEIL DIAMOND		-	
		HP Parvision, Sen Jose, Calif., Sept. 24	13,771	Concerts	West/AEG Live, Sal Bonafede, Group
	\$857,543	NEIL DIAMOND			
18	\$75/\$42.50	ARCO Arena, Secremento, Calit., Sept. 27	12,477	Concerts	West/AEG Live, Sal Bonafede, Group
	\$843,085	NEIL DIAMOND	21170		
17	\$832,979	Rose Garden, Portland, Ore., Sent. 17	14,736	Concerts	West/AEG Live, Sal Bonafede, Broup
		NINE INCH NAILS, QUE	ENS OF THE ST		
18	\$95/\$15	Hollywood Bowl, Hollywood, Oct. 1	16,688		lewitt/Bet Sirva Presents
18 20	\$831,963 \$766,754 \$766,754	NEIL DIAMOND			
		KeyArena, Seattle, Sept. 20	12,859	Concerts	West/AEG Live, Sal Bonefede, Group
		OASIS, JET, KASABIAN			
		Rollywood Bowl, Hollywood, Sept. 12	16.574	Andrew H	lewitt/Bill Silva Presents
	\$741,163 (\$807009 Canadian) \$106,86/\$42,32	NEIL DIAMOND			
21		General Motors Place, Vancouver, Sept. 22	7,94\$	Clear Cha	nnel Entertainment
	\$734,542 \$5475/\$4775/ \$3975		WOW OMARI	ON MAR	RQUES HOUSTON & OTHE
22		Medison Square Garden, New York, Aug. 24	15,009		endwide Touring, AEG Live
	\$624,082 \$68/\$31	COLDPLAY, RILO KILEY			
23		UMB Barn Paylion, Maryland Heights, Mo., Sept. 17	16,918	Clear Cha	nnel Entertainment
24	\$597,753 \$75/\$4250 \$590,333	MEIL DIAMOND			
		Since Mark Conset, Fresho, Calif., Sept. 25	10,730	Concerts	West/AEG Live, Sal Bonafede, Group
		COLDPLAY, RILO KILEY	-	0	
25	\$5250/\$2950 \$5250/\$2950	Target Center, Hinneepolis. Sept. 20	12,732	Ritual	
20		JOHN MELLENCAMP, JO	HN FOGERTY		

\$532,617 \$527,190 \$525,000

\$522,977

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BY MELINDA NEWMAN

ittle did Rod Stewart know what he was starting when he fulfilled a longtime dream by releasing the standards album "It Had to Be You...The Great American Songbook."

The 2002 release—which has sold 2.9 million copies in the United States, according to Nielsen SoundScan-spawned a legion of copycat projects by other veteran artists, and brought Stewart back to sales levels he had not experienced in nearly a decade.

Each subsequent year has brought a new standards set from Stewart: "As Time Goes By . . . The Great American Songbook Vol. II" has sold 2.5 million units, while last year's entry, "Stardust . . . The Great American Songbook Vol. III," has moved 1.5 million.

On Oct. 18, J Records will release "Thanks for the Memory . . . The Great American Songbook Vol. IV." Produced by Steve Tyrell and BMG U.S. chairman/CEO Clive Davis, the new set finds Stewart dueting with Eiton John on a campy version of "Makin' Whoopee," Chaka Khan on "You Send Me" and Diana Poss on "I've Got a Crush on You "

"Thanks for the Memory" will be closely followed by a Nov. 1S boxed set that will include all four etandarde albume

Stewart talked to Biliboard from his home in Los Angeles as his children wandered in and out of the room. "It's like a fucking railway station here: "What time's the movie?" "What time is dinner?" "he joked with barely concealed delight. Stewart is eagerly anticipating increasing his broad in December, when longtime girlfriend Penny Lancaster is due to give birth to their first child together.

Q: A boxed set featuring all four discr comes out Nov 15 Does its release put an end to this chapter for you?

A: I've been thinking about this for a couple of days. We made the commercial vesterday for ["Vol. IV"] and I was sort of a bit melancholy about it-you know. I was thinking, "I'd really love to keep this going."

[But] one side of me said, "Now I can get back to doing maybe rock n'roll stuff or move onto the soul [project]"which is what we were intending to do. To answer your question, it's definitely going to rear its beautiful head again. I've already got 'Songbook' No. 5 ready I love these conce so much, and I enjoy singing

Q: For "Vol. III," your rule was to do the songs in the traditional fashion but without quite so much instrumentation. What was the annroach for "Vol. IV"?

A: Well, we had a few arguments. Steve and myself and Clive, but they're nice battles. They're those creative battles that you know if we have them, we're going to finish off with something magical. We wanted to broaden our horizons a little bit and bring in backing vocals and more guitar instead

of the intro being on the piano. So we tried to expand a little bit. We brought in some horn sections. A few things are different, but basically it's just a notch up from the first "American Songbook." I think I'm singing them with so much confidence now.

Q: The album features a number of duets. Were you in the studio with

the other artists? A: No, darling, we weren't. I think those days are gone. But you know that's actually a good thing because, although I've known Elton for years, it would've probably taken us hours to get settled down-because we would've been so excited and giggling and touching each other up the bottom. It would've taken us ages

Q: But you do miss that giveand take?

to get settled.

A: That give-and-take is there. darling, swear to God. When I go into the studio, I always pretend that Diana Ross is

there. I can close my eyes. drink a glass of wine, and I pretend she's standing next

What happens is, I do my vocals first. And it's been the same with all of the albums. The girls and boys will come in and do their vocals, and then I'll come back and do mine again so I can hear what they've done and then I'm answering. And it's as good as them being in the

studio anyway.

Chaka was in there for 31/2 hours just doing "You Send Me," because she loves singing it so much. So it's good in a way to not have to be in the studio together. And also, nowadays, everyone's so bloody busy. You know it really is ridiculous how busy everybody is.

Q: You won your first Grammy Award last year for "Stardust . . The Great American Songbook Vol. III." Were you beginning to wonder if you would ever get one of those statuettes?

A: Yeah, I was, actually. I try and be cocky about it, like. "Oh, I don't want a bloody Grammy." But deep down, of

Rod Stewart course I wanted one. My kids kept saving, "Dad, why haven't you won?" Every Tom, Dick and Harry in the music husiness seems to have 10 sitting on their mantelpiece . .

I've always accused Sting of having so many. He's so good-natured, he said. "If Rod doesn't win one this year, I'm going to give one of mine to him." Which is wonderful. you know

Q: You received a star on the Hollywood Walk of Fame Oct. 11. What do you feel is your greatest musical achievement?

A: Oh, without a doubt, the "American Songbooks." This is something that you want to do all your life, [having been] brought up with these songs. To go in the studio and sing (them) and get the satisfaction that I got out of doing these albums-and then to get the satisfaction of knowing that the nublic loved them as well-it's got to be the greatest achievement. It really is. I mean, "Maggie May" was great. The first No. 1 is exciting, but this is, to me, just brilliant,

Q: Is it upsetting that radio does not now attention to your standards material or to veteran artists in general? A: No, no, not at all. We don't

release singles. And I say this and I mean it with all sincerity, I've had such a great run all the way through the '70s and into the '90s of being on pop radio that, you know, it's time for someone else to take up the challenge. You know, I've moved on, and pop radio and MTV and VH1 have been great to me; I hold no grudges. But if I should make a bloody rock'n'roll record, they better



record, right? actual singing is wonderful A: That's where "You Send Me* comes in. That's supposed

to be sort of a leader into it. I don't think we're going to do Motown stuff. It'll be stuff that was written through the '60s into the early '70s and not beyond. You know, like "At Last," and things like that.

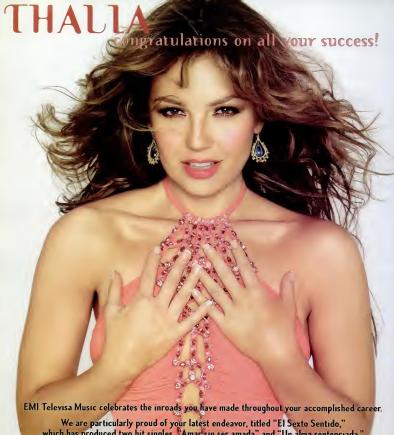
Q: Touring continues to be extremely successful for you. What do you enjoy the most about performing live?

Q: But next up for you is the soul A: Many aspects, really. The

Singing is very good for your heart. Did you know that? I should live until I'm 120, if that he the case Just to be able to get in front

of people that pay money to come and see you and send them all home happy. And just being able to express yourself. No drugs, no alcohol in the world will give you the high that you get when you walk on the stage and people just want to hear you sing. It's wonderful.





We are particularly proud of your latest endeavor, titled "El Sexto Sentido," which has produced two hit singles, "Amar's in ser amada" and "Un alma sentenciada." Released in over 20 countries.

"El Sexto Sentido" has already achieved Gold and Platinum status in a number of markets.

THALÍA (cont.)

Thalia Sodi Collection, carried by Kmart), a candy line (La Dulceria Thalia, with Hersbey's) and an eyewear collection (with Kenmart), and she says there are other ventures on the horizon.

Thalia's success even spills into her personal life: she is hannily married to renowned music executive Tommy Mottola.

During a listening session in Miami for *El Sexto Sentido." Thalia spoke candidly about her success and what is to come.

Your family is very artistic. In fact you have a sister, Laura Zapata, who is an established actress in Mexico. Where does the inclination come from?

My grandmother always regaled us with her voice. She has a gorgeous voice and would always sing in the house. My mother also sings

And Laura was the first to go into singing professionally. She started in dramatic theater and then changed to musical theater. She was in the first production of "Cabaret" in Mexico.

And it affected me greatly to see someone l knew-my sister-creating a character and controlling the audience. I fell in love with being backstage seeing her sing and dance. In fact, I had to get good grades in school during the week so my mother would give me permission to see my sister. I was a little girl, and I knew all the dialogue. All the choreography. To this day, I know it.

So, when did you get your professional start? I actually came out in a TV commercial when I was only a year old. And later, Laura was working on a movie called "La Guerra De Los Pasteles." She brought me in as an extra. I was 5 years old, and it was my first naycheck. I got \$5. And with those five dollars. I went directly to a very famous chocolate store in Mexico, and I spent it all on chocolates. And I liked it. It was a game. but what a sweet reward.

Looking back at your career, do you ever feel your childhood was taken away from you? No, because I was always playing. It was play and fun. It's like little girls who pretend they're acting, but I had an audience. Reality touched me when I joined Timbiriche and started acting in soaps. The group was already famous, but when I joined, it went on to become the biggest group in South America. It was a phenomenon.

And then, there was your first starring role in the soap opera "Quinceafiera."

It was the first soap [in Mexico] made for young people and starring young people. It was a huge hit. In that moment, I realized this wasn't a game anymore, where I had fun singing and acting, but that it was about taking care of a career that was just beginning.

Many eyes were on me now There were expectations. People paying attention. People saying, "This is the new girl. This is the new girl." When I began to read that, and I saw how big the soap and the group had become, I said, "This

For a long time, you were handled by your mother, who had a reputation as being very tough. What was that like?

is serious."

My mom, from the beginning, followed me be- And that became a winning formula, didn't it?

cause a mother has to take care of her chick, and this chick was very hyperactive. And (performing) somehow calmed me. It calmed me to be on a stage or finl a competition. And my mom was always with her little daughter. To make sure the big bad wolf wouldn't eat her.

She was always with me. It didn't matter the looks she got, the comments—that she was a stage mom. She didn't care.

Do you think the death of your father shaped your artistic future?

It made me a strong woman at a very young age. I've always said I have a man's heart. I'm not intimidated by anyone. I think it's a role I assumed. My father died, but no one will make fun of me. Because kids make fun of everything.

I remember when my dad died, I went to school, and the girls surrounded me and said. Thalfa has no father Thalfa has no father " And I said. "This will never happen to me again." In fact, his death had tremendous impact.

I may have the image of a sweet artist, but at the same time. I have an image of authority, of "get out of my way, or I'll run you over."

In fact, you kept right on moving with your career. How did you go from Timhlriche to heing

I resigned from the group. I thanked them for everything they'd done for me, and I went to Los Angeles to study voice and dance. And I signed with Melody Records and released my first album. It was called "Thalia."

People had this image of me as sweet and innocent, and suddenly. I come out with this solo album and a super femme fatale image. I was very daring for the time, singing songs like "Un Pacto Entre Los Dos."

It was the first song I wrote, and many radio stations boycotted it because they said it was sadomasochist. And it bothered them that my image had changed. That was the first blow to my ego, my plans,

My plan was to release this new album with this new look. "These are my plans, why are you criticizing it?" And well, obviously, it was my first personal low point. I told my mom. "You know what? I want to resign. This is painful. I did this with all my love and the best intentions."

And she sat down, took my hands and said: "Listen, daughter. If you want to resign, we'll close the door and we'll take you to study. You like biology; we'll find the best biology school. Now, if you want to stay with this, you stay, you hang in there, and you not only hang in there, you become the best."

And I said, "Well, I'll be the best, then,

You took a break from acting and singing to live and work in Spain for a while. Would you say that a key point in enticing you to go back to soap operas was the opportunity to marry them to your music?

I was thrilled about singing the theme of the soap opera, that it would be heard every evening and that it would be included in my album. I loved the idea that Thalla the singer was going to be Thalia the actress.



The backbone of all the [soap opera] stories was love, impossible love. And all kinds of things happened. One [character] lost a child and found him. The other wanted revenue. The other wanted to help her poor family. The important thing was, my music was attached to everything In the Philippines, for example, it allowed me to record an album in Tagalog.

Did you ever think about acting in something more "serious"?

Yes. And I signed with the William Morris Agency, and at the time, they sent me many scripts and things that weren't what I wanted. At the time, it wasn't important for me to get naked in front of the camera. So I let many imnortant roles go by

On the other hand, I was very busy doing the soaps and my music. Going to the Philippines, Brazil-where they played my music in Spanish, which is very difficult. So, I began to break many barriers with the formula of soaps

People love to stereotype. When I began to sing in the soaps, the reaction was, "Now she sings. When the fact was, I began my career singing. So, it was hard to reinforce my career as a singer after having opened my way as a soap star.

Do you find that some people look down on the fact that you were a soap star? I don't listen to those comments. Having been

venton Super Estrelia 2005 concert at Arrowhead Pond in Anabeim, Calif. a soan star worked in two directions. One was

positive; the other, I had to shed as a singer, But, it opened an incredible market for me. Everything starts somewhere, People who knew me for my music will follow me as a singer for many years. Mothers play the music for their babies. My audience is a family audience. So, it's been a big plus. And I think I handled it well.

It has been 10 years since your last soap role Why haven't you gone hack?

It was a perfect cycle, and I want to keep it that way. I've taken my crown as the queen of soaps. I have it in my imagination.

Many other artists have attempted to combine acting in soaps with singing careers, but none have had your level of success or longevity. What is the secret?

It's been a fan of different lucky charms. One is (my mother) Yolanda Miranda, who told me. "Even if there's a hurricane, you hend, hut you get up again." The other is having partnered strategically at the right time with producers like Emilio Estefan [Jr.], Kike Santander, Estéfano, Corey Rooney for my English-language

alhum, which is a watershed alhum for me. And, always, I reinvent myself. That's what's important. Reinvent continued on >>p30

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yourself. Allow yourself to be a new person. A

You live here in the United States full time. But you are still regarded as 100% Latin. How do you maintain your links with Mexico?

I think the mere fact of singing in your own language, interpreting stronger songs, changing with your music and continuously going to your country to promote, to allow yourself to be seen, to allow your people to touch you is important. It's important that people see you evolve.

You are an entrepreneur as well as a singer and an actress. How do those roles all come together? All the facets help each other, and it's a very interesting cross-promotion. In the end, it's about growing the name and the brand. And it's important to safeguard [it with] every step! Take.

Joining with these big companies has been very important to me. They have been some of the sweetest associations I've had. The clothing line. I love. I love creativity and design. I like to be on top of quality control. And because I'm a family artist—like the girl next door—the association with Kmart is popular for me. It means reaching everyone.

Your clothing line, in particular, is very visible and very successful. It is now carried in more than 1,500 Kmarts. How did that come about?



They said, "We're interested in you, we like the way you are and we want to reflect that in fashion."

And I said, "OK, it can be a reflection of me, but that goes from the 5-year-old girl to the sexy woman in her early 30s. My line has to be all that. Sexy, empowering, comfortable. And it has to fit everyone. So, are we on the same page?" And everyone started to work on that.

The proposal came at a very happy, tender time in my life, and that's how we started to grow.

Your husband, Tommy Mottola, guides you and gives you advice, but your projects are very independent from him as well, a ren't they? When we met, he was an established (con, but I was too. We met at a special time. He had had his stumbling blocks with love, and so had 1.

Thalia greets a young fan during an in-store signing for 'El Sexto Sentido' at Ritmo Latino in Hollywood.

We met, and we clicked immediately.

And from then until now, it's a relationship
of a lot of respect. If I don't reach out to him for
advice, he doesn't impose himself. He's wery respectful. And sometimes, he comes to me and
says, "Hey, what do you continued on >>p32





THALÍA (cont.)

think about this singer?" It's an exchange of ideas from his experience, which is amazing, and from mine, which comes from the Latin side.

But there is always a line and a place where we talk about work. Where we say, "Tomorrow we'll talk about work in the office." I think that mixing bed and business is not a good thing.

How about another English-language album. Is that in your plans?

Yes, for next year. Right now, my new album is [selling] in Japan. We're setting up so everything is ready for the English-language album.

You are successful in all these different realms.

ing film roles. Do you have a specific one in mind?

Nota specific one. But I'm always looking. Because I'm an actress. To be a singer, you have to be an

actress. Otherwise, people will say, "What a pretty ballad," but 'AS LONG AS I CAN GROW WITH MY MUSIC AND EVOLVE AS A SINGER. WRITER AND PRODUCER-AS LONG AS I HAVE OPPORTUNITIES. MY LIFE WILL HAVE BEEN WORTH IT! -THALLA

Have you ever turned down his advice? Of course. A thousand times.

Does he get upset? He just laughs.

So, who is right?

Many times my intuition wins. I trust my intuition a lot. A lot. And in this life, you have to take risks

What is left for you to do? As long as I can grow with my music and evolve

as a singer, writer and producer-if in the future I have the possibility of producing a new artist-as long as I have all those opportuni-

ties, my life will have been worth it. I will have planted a seed. I like to produce, to organize. If in the future I have the opportunity to produce a soap opera or film, I will take it.

You said before that you are always contemplat- me in every project.

they won't feel it.

How would you describe yourselfas a singer, an artist, an actress? As an artist, because I like to create. I like to write my music, create the sounds I will use in every song. Cre-

ate the concept of the album. I think I'm an artist. I'm the artist of my life, my career. I'm always giving the best of

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Salud por Thalia!

Estépano

BEYOND GLITZ, THALIA BLAZES HER OWN TRAIL LANNERT

ach month, millions of Thalia's fans from around the world visit her Web site as members of the Mexican superstar's fan club Mundo De Cristal Thalia or Thalia's Crystal World

Always close to her ardent admirers, Thalia often hops online for chats, while keeping her fanatic following informed of her every successful career and personal move. (We cannot leave out wedding or birthday celebrations, can we?)

There is lots to talk about online because, for Thalfa, everything is coming up crystal these days. Her latest success is the album "El Serto Sentido * released this summer

She is an artist whose clear out success has come from carefully crafted strategic planning. Thalia has developed into an effervescent global idol whose spectacular career is matched by few of her Latin counterparts.

Sure. Thalia has been described as a sexy celebrity who often pops in as a presenter, performer or product endorser at prestigious fasbion or musical events

She also has been portrayed as an innovative recording superstar, an astute businesswoman and a beloved role model whose female fan base

runs from 8 to 80 years old. And Thalfa never fails to sign autographs for her devoted faithful

But while those depictions are undeniably valid, Thalia might be best-described simply as a courageous pioneer who made it big on ber own-and on her own terms

Indeed, no other Latin American recording artist has enjoyed the multifaceted career that this beguiling performer has carved out for herself. From the time she started performing pro-

fessionally at 9 years old. Thalfa has plotted a highly prosperous music and acting career anchored by the novel notion-in Latin America at least-that a Latina celebrity could be intelligent, as well as beautiful. Thalia's music and acting achievements have

won over many of the skeptics who doubted the always emotive singer could make it on her own. Her third career in the new millennium as a top product designer for the likes of Hershey's. Kmart and Kenmark Optical only underscored the notion that this gorgeous Type A personal-

"Thalia is a success story of an artist and of a woman who had been fighting for ber credibility, and now she has it," declares Marco Bissi, CEO of EM1 Music Latin America, "Thalia has an image that is inspirational. She's clean-cut

and wholesome-a family artist. And she not only looks good: She's cool."

According to EMI. Thalfa has rung up global sales in excess of 15 million units

Five of the albums she has recorded for FM I Latin have reached the top five on the Top Latin

Albums chart The 34-year-old native of Mexico City also has notched nine top 10 hits on the Hot Latin Songs chart, including four No. 1 classics: "Entre El Mar Y Una Estrella." "Tú Y Yo." "No Me Enseñaste" and "Cerca De Ti."

An increasingly active songwriter signed to Peermusic, Thalia co-authored "Cerca De Ti" and the top 10 hit "Me Pones Sexy," the Spanish-language counterpart to her Englishlanguage hit "I Want You."

"El Sexto Sentido" has hit the ton five and already has yielded the hit singles "Amar Sin Ser Amada" and "Un Alma Sentenciada."

"El Sexto Sentido" was produced by Estéfano. the renowned singer/songwriter/producer who helmed Thalia's hit 2002 self-titled album. That release included her signature anthem about personal independence, "¿A Quién Le Importa?" Aside from her role as a best-selling artist

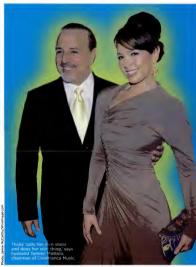
and a radio favorite. Thalia remains a ratings winner for TV, according to Mario Ruiz, VP of talent for Univision Networks, Ruiz signed Thalia to EMI in 1994 when he was president/ CEO of EMI Mavico Saying that Tbalia and Univision have

"worked well together." Ruiz points out that "Thalia renovates her image all of the time, and all of the projects she has going keep her in constant me-shot of the viewers

Guiding Thalia's forays into non-music projects is her husband. Casablanca Music chairman Tommy Mottola, who formerly was the longtime chief of Sony Music Entertainment. Mottola recalls Thalia's desire to get involved in fashion, which led to a successful clothing deal with Kmart.

Though Mottola notes that he helps Thalia with her product endorsements, he adds that "she completely calls her own shots and does her own thing. She has her own mind about her career, which is terrific. She was a made superstar before I met her."

Indeed, by the time Gloria and Emilio Estefan Ir. introduced Thalia to Mottola in 1998, Thalia was a household name around most of the world, thanks to such Spanish-language telenovelus, or soap operas, as "Marimar," "Maria La Del Barrio" and "Rosalinda."



sales traction in Latin America and Europe thanks to the albums "En Extasis" and "Amor A La Mexicana," which Estefan co-produced with Kike Santander.

Both multimillion sellers contained several hit singles, including "Piel Morena" and the title track to "Amor A La Mexicana."

Mottola recalls: "Before I met her, I did not Simultaneously, Thalia was gaining serious have any idea of her popularity. And, of course,

everywhere we would go, she would get mobbed by Latin fans. I've been around mega-stars all of my life, but I have never witnessed the kind of fans that are really attached to these artists. Their loyalty-it was like a cult.

Certainly Thalia's ardent admirers have beloed drive the success of her Kmart clothing called the Thalia Sodi Collection. (Her full name is Thalia Sodi Miranda.) continued on >>p36

ity will always achieve her goals.

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Then there is her candy line La Dulceria Thalia for Hershey's. And her two lines of prescription eyewear for Kenmark Group have been big winners, as well.

Sales of Thalia's eyewear are expected to reach \$25 million in 2005, says John Justice, VP of international sales of Kenmark Group. Now in the fourth year of her promotion deal, Justice affirms that he just re-signed Thalia for another three years.

"She is the Madonna of the Hispanic market," Justice says, "I was just with her in Mexico City where we just launched a brand... and it was a mob. The press could not get enough." Her immense popularity in Latin America notwithstanding, justice quickly adds that Thalfa's evenew, which relatible between \$129 and \$179, sells well in world markets in which her soapoperas have aspeased and in finsitive-brookking seements of the

United States where she is an unknown commodity.

Hine "has sold well in Arkanass," justice says. "People have bought Thalia's eyewera because of her fashion sense. And Thalia's involved. We don't produce a frame that she does not amorow of, She's very into color."

Thalfa's manager Rob Kos, who is a partner in Doyle Kos Entertainment, says that she often cross-promotes her product endorsement activities with her music initiatives.

uct endorsement activities with ner music initiatives.

For example, a promotion plan is under way with Hershey's that is coordinated with next year's Valentine's Day holiday when Thalfa puts out her next single, "24,000 Besos," or "24,000 Kisses."

Though he notes that "music is driving Thalia Incorporated," Kos also acknowledges that the publicity from her non-music undertakings "has transformed her into being a bit of a celebrity, and that celebrity does drive a bunch of things."

But Kos points out that some form of artistry—be it in music, films or TV—will always anchor Thalia's outside projects.

She caught the acting bug at age 5 when she accompanied her older sister, noted actress Laura Zapata, to a film shoot-

ing. After Joining Mexico's biggest teen music group. Timbiriche, when she was 15, Thalia landed her first acting role in the soap open "Potre Senoria Limentu," Her next part in the his soap "Quinceahera" established her reputation as an actress in Mexico.

Thalia's following three soaps were part of the "Las Tres Marlas" trilogy that were shown not only in Mexico, but also in 180 countries around the world.

More than 1 billion viewers have seen the trilogy—"Maria Mercedes," "Marimar" and "María La Del Barrio"—each of which still break ratings records as reruns throughout the globe.

Despite her overwhelming success as an actress, Thalia wanted to be a recording star when she signed with EMI Mexico in 1994.

EMI's then-president/CEO Ruiz recalls that he signed Thalia because "she could sing, and she had the personality."

"She really was hungry to go out there and (do) whatever had to be done as far as promotion," he adds. Even though Thalla's mother, Volanda, handled the business side of her daughter's career at that time, Ruiz recalls that Thalla controlled her own creative destine.

She still does. And EMI is still her label.

"EMI and Thalia (have) been a good marriage." EMI Music Latin America's Bissi says. "She still has a long career in front of her. She is versatile. She does catchy, upbeat tunes for the younger audience, and her ballads appeal to an older demographic."

Bissi and Kos expect Thalfa to keep evolving into a pop singer with an ever-maturing sound. A new English-language album is expected next year, according to Thalia, but both executives first want to solidify her international profile with Spanishlanguage releases.

Meanwhile, as he carefully scouts new branding opportunities for her, Mottola notes that Thalia may run her own label one day. Whatever Thalia undertakes, Mottola says, she will always be able to neatly juggle her career with their personal lives.

"All of this show business crap... even though it is very real, it is just an illusion, and if you treat it like that, you can have a sensible life along with it," Mottola says. "Thalia manages to balance everything, which is why we have a great life together." Of course, members of Mundo De Cristal Thalia already

knew that.

GLOBAL SUCCESS

'THIS IS A

LONG-TERM

ALBUM AND

THAT'S HOW

WORKING IT:

-RODOLFO LÓPEZ-NEGRETE

DRIVEN BY 'SIXTH SENSE'

BY LEILA COBO

haifa is fond of saying that she believes in intuition. She believes in those things that you cannot see but you can feel. She believes in "el sexto sentido"—a sixth sense. The phrase seemed an appropriate title for her lith studio album.

"Eleven is a cabalistic number that holds much mystery, much depth," the Mexican superstar says. "The

number 11 is a reflection. If you look at the clock and it's 11:11, it is a moment in which you can choose from many spiritual doors that open around you."

For all the faith and spirituality conveyed in its title, "El Sexto Sentido" is a focused project with a very clear strategy behind it.

The EMI Latin album is the follow-up to "Thalla," the singer's 2003 English-language debut. While that set targeted the English-speaking market (despite a few tracks in Spanish), the plan behind

the world.

"El Sexto Sentido" is even more ambitious.

Although largely recorded in Spanish, the album features English versions of three songs, included to boost Thalia's carer in non-Latin markets around

With that in mind, "El Sexto Sentido" was released simultaneously in the United States, Latin America and Japan in July, and, a month later, in continental Europe, Canada, Australia and Southeast Asia. The release was heralded with a life-size poster in

New York's Times Square.
"It's a whole success story," EMI Latin America pres-

ident/CEO Marco Bissi says. "in Mexico, she debuted at No. 1 in sales and radio in its first week, and to this day the album is among the top 10 in the country. Her videos have enormous rotation, and this month [Mexican network] Televisa will air a special on Thalia?

The creation of the new EMI-Televisa is expected to boost the performance and

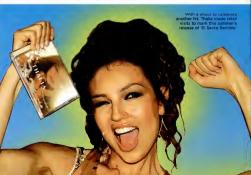
longevity of "El Sexto Sentido," as Televisa has a programmingand media-buy deal in place with Univision, the leading Spanish-language TV network in the United States.

The release of the album's second single, "Un Alma Sentenciada," in September, was accompanied by a broad TV strategy that includes a massive advertising campaign on Univision.

Discussions are also under way to use the track for an upcoming Televisa soap opera that will air on Univision in Mexico and the United States.

TV provides an additional promotional platform, says Rodolfo López-Negrete, president of EMI Televisa (in the United States) and Televisa EMI (in Mexico). "We will begin to see the results beginning in October, when we air the special, the soap opera and the TV campaign, in addition to traditional promotion."

Such promotion includes working Thalia's singles heavily at radio. As was the case continued on >>p40



Photo, Mike Guastella/WireImage com

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GLOBAL SUCCESS (cont.)

with "Amar Sin Ser Amada," "Un Alma Sentenciada" will be sent to radio in various versions, including dance, reggaetón, salsa and regional Mexican to fit into all Spanish-language radio formats.

Reyond that I onez-Negrete says "The focus on Thalfa is international. This album has many singles and is very

Thalia has made promotional trips throughout Latin America, and will travel to Spain, Japan and other countries in Asia later this year

In Europe and Asia, where Thalia has a broad fan base-courtesy of her massively popular soap operas—the album was released under the English title "The Sixth Sense," with the track listing reworked to accommodate English tracks first, Markets where "The Sixth Sense" is available include Spain, Italy, Portugal, Switzerland, Greece, Turkey, Saudi Arabia and Australia

"It really is our most extensive international release," says Diana Rodríguez, marketing director for EMI Latin America. Beyond that, different markets were targeted in specific ways

In Japan, for example, "The Sixth Sense" includes the video as a honus track. The single "You Know He Never Loved You" (the English version of "Amar Sin Ser Amada") is included in a "soft version," according to Rodríguez.

In the United States, marketing of "Ei Sexto Sentido" included a reggaetón remix produced by Hector "El Rambino." The album was also the first Spanish. language release in the United States to have a preorder campaign through Tunes. Buyers who preordered the album were able to download from norteño and reggaetón versions of Thalia's single and footage of the making of the video.

In Mexico, fanzine "TV Y Novelas" did a special Thalia-only issue that allowed readers to compete for a variety of prizes, courtesy of Thalia's partners. including Kmart, Hershey's, EMI and Kenmart. The grand prize was clothing from the artist's Thalia Sodi Collection. courtesy of Kmart. "It was a great example of everyone

in Thalia's camp coming together," manager Rob Kos says

Plans are under way for the launch of the third single "24 000 Besos " or "24,000 Kisses." This Spanish adaptation of the Italian song "24,000 Bacci" will be released to coincide with Valentine's Day. Kos says Hershey's is planning a campaign around the release of the single.

"This is a long-term album, and that's how we're working it," López-Negrete says, "Thalia is a sterling act."

AT A GLANCE: THALÍA'S

Thalia's success as a telepovela actress began at age 15 in her native Mexico. but her exposure in those TV serials has propelled her worldwide popularity. Here is a quick guide to Thalfa's soaps.

"POBRE SEÑORITA LIMENTUR" (1987) This marked Thalfa's initiation to the world of soap operas and TV acting. She played the role of Dina, the youngest sister of La Señorita Limentur.

"QUINCEAÑERA" (1988) Thalia's first leading role. The show became the first soan opera produced in Mexico for young audiences.

"LUZ Y SOMBRA" (1989) "Luz Y Sombra" was the first of Thalia's leading roles in soap operas that targeted

adults. "MARÍA MERCEDES" (1992)

Thalia played the leading role in "Maria Mercedes," the first of a successful and unique "Las Tres Marías" trilogy of soap operas where she would play poor, young girls named Maria. In the series. Thalia worked with producer Valentin Pimstein, the architect of the successful careers of actresses Verónica Castro and Lucía Mendez, among others.

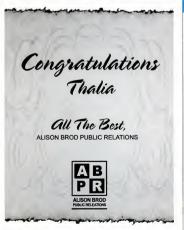
"MARIMAR" (1994)

Thalfa had the title role in "Marimar," part of the "Marias" trilogy, where she was yet another peasant girl. This soap saw the beginning of Thalia's international exposure, as the show was distributed in 180 countries and translated into multiple languages. It also opened new markets for Thalia in Europe. Asia and the rest of South America, where she subsequently staged concert tours.

"MARÍA LA DEL BARRIO" (1995) Thalia was the leading character in "Maria La Del Barrio," the last installment of the "Marias" trilogy.

"ROSALINDA" (1998)

Thalia's final leading role in a soap opera. "Rosalinda" was sold in approximately 60 countries even before it was written. on the strength of Thalia's role as the leading lady. -Lella Cobo





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THALÍA'S CHART ACTION

During the past 10 years. Thalfa has placed eight albums in the top 15 on the Top Latin Albums chart. Five of those reached the top five, including her latest. "El Sexto Sentido." The set vielded the hit "Amar Sin Ser Amada," which peaked at No. 2 on Hot Latin Songs, In all, Thalia has reached the top 20 on Hot Latin Songs 10 times, including four No. 1s.

Data compiled by chart manager Keith Caulfield.





















TOD SINGLES

TOT OTTALLO						
TITLE	PEAK POSITION	DEBUT	LABEL			
No Me Ensenaste	1 (2 weeks)	Aug. 24, 2002	EMI Latin			
Cerca De Ti	1	Jan. 3, 2004	Virgin/EMI Latin			
Tu Y Yo	11/	May 4, 2002	EMI Latin			
Entre El Mar Y Una Estrella	1	April 29, 2000	EMI Latin			
Amar Sin Ser Amada	2	July 16, 2005	EMI Latin			
Amor A La Mexicana	6	July 5, 1997	EMI Latin			
Piel Morena	7	Sept. 16, 1995	EMI Latin			
A Quien Le Importa?	9	Feb. 15, 2003	EMI Latin			
Me Pones Sexy	9	Aug. 2, 2003	EMI Latin			
Regresa A Mi	19	Sept. 16, 2000	EMI Latin			
	No Me Ensenaste Cerca De Ti Tu Y Yo Entre El Mor Y Una Estrella Amar Sin Ser Amada Amor A La Mexicana Piel Morena A Quien Le Importa? Me Pones Sexy	TITLE	TITLE PSAY DEBUT DATE OF THE POSITION DATE OF THE P			

TOD AL DUBEO

RANK	TITLE	PEAK POSITION	DEBUT	LABEL
1	Thalia	1 (5 weeks)	June 8, 2002	EMI Latin
2	Greatest Hits	2	Feb. 28, 2004	EMI Special Markets/EMI Latin
3	Thalía Con Banda-Grandes Exitos	2	Sept. 15, 2001	EMI Latin
4	El Sexto Sentido	3	Aug. 6, 2005	EMI Latin
5	Arrasando	4	May 13, 2000	EMI Latin
6	Amor A La Mexicana	6	July 19, 1997	EMI Latin
7	Thalia's Hits Remixed	7	March 15, 2003	EMI Latin
8	En Extasis	13	Sept. 30, 1995	EMI Latin

If ties still remained, they were broken by the numb the top 40, depending on where the title peaked.



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LATIN GRAMMYS REBORN

UNIVISION DEAL BREATHES NEW LIFE INTO AWARDS . BY LEILA COBO

he Latin Grammy Awards are in the midst of a makeover. After a five-year stint on the CBS network airing as a bilingual, bleutural prime-time show, the awards are venturing into new territory. * On Nov. 3, the awards will, for the first time, air on a Spanish-language network. * Pulnivision, the most widely watched Spanish-language

network in the country, will produce the Latin Grammys in conjunction with the Latin Recording Academy and longtime Latin Grammy execu-

tive producer John Cossette.

"Before, we would ask our performers to speak in English, Now, we'll ask them to

speak in English. Now, we'll ask them to speak in Spanish," Latin Recording Academy president Gabriel Abaroa says. Before now, the Latin Grammys, by virtue of air-

ling on a mainstream network, were hosted in English, even though the music they celebrated was mostly in Spanish.
"[continue to feel that [CBS] was a great call and

a great opportunity," Abarra notes. But the and a great opportunity," Abarra notes. But the set in great opportunity," Abarra notes. But the set in great opportunity, and the set in great opportunity of the set in great opportunity of the set in great opportunity of cours, and promotion and good positioning, Not that we were wrone, but fnowl, more than ever, we're going to cater to those music lovers that are our natural audience."

The change of network and focus has been greeted

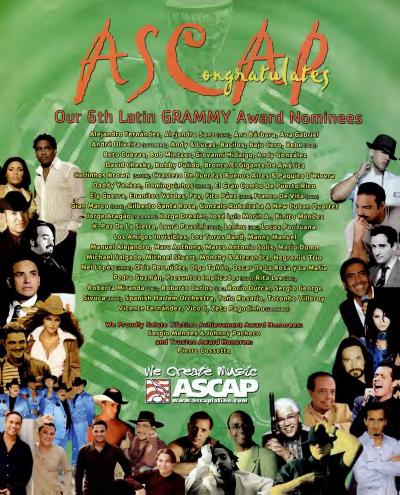
largely with approval from executives and managers. "Univision is the perfect network to broadcast Latin music within the United States," says Jesús Lopez, chairman of Universal Music Latin Ameriica/Iberian Peninsula. "They have successful experience with similar events, and their effect on the Latin Grammys should be positive."

The positive effect industry insiders point to is twofold. On the one hand, they expect better promotion and better ratings from Univision than from CBS. On the other, it is a logical progression to reach a more specific audience—trying to appeal to a dual audience was a constant challenge that was not always well-received.

"The Latin Grammys weren't aiming for a Latin audience or a non-Latin audience," says independent publicist Mayna Nevarez, who has worked artists in all editions of the show and whose clients include Daddy Yankee. "With Univision, the ratinos are bound to be higher."

After an initial ratings bang of 7.5 million viewers tunin to watch the inaugural Latin Grammys continued >>p47





LATIN GRAMMYS (cont.)

in 2000, that number declined steadily to 3.3 million viewers in 2004, according to Nielsen Media Research.

In contrast, 6.3 million viewers watched the February edition of Univision's Premio Lo Nuestro, according to Nielsen.

was featured, even though Latin music is the only genre that has seen sales growth in the past year in the United States, according to Nieisen SoundScan numbers.

"Latin music always has a strong potential place in [the

very, very successful in keeping with our mission, which is to broadcast in Spanish," Falcon said at the time

English, she added, would be "considered. But we feel Hispanics love their language, and the music is part of their cul-

ture, so I think people will ap-

preclate hearing music in their

Abaroa says he does not ex-

pect "substantial" changes in

the show, but he definitely ex-

pects some. For one, It will

language."

now be three hours long instead of two, which will allow more musical numbers. Plus, the Latin Recording Academy's contract with Univision is for several years, allowing for long-term planning. At CBs. the contract included an

Univision will actively crosspromote the show in all its platforms, including the Univision Radio network, univision.com and its Telefutura and Galavision networks. In addition, the show will air on a Thursday, as opposed to the traditional Wednesday-night slot. The Nov. 3 air date is the beginning of sweeps week.

annual option for renewal.

Beyond the show, the schedule and the logistics, the aim of the Latin Grammys remains the same: "To recognize the excellence of music," Abaroa says.

At press time, this year's scheduled performers include regional Mexican group Intocable, Chilean rock band La Ley and Italian pop singer Laura Pausini. Also performing will be Bebe, who leads the nominees list with five nominations.

Presenters include Guy Ecker, Andy Garcia, Eva Longoria, Sofia Milos and Sofia Vergara.

The Latin Grammys will be preceded by a series of street parties, which take place in L.A. in the weeks prior to the show, and the Nov. 1 person of the year event honoring José José.

The Latin Grammys are presented in 43 categories for recordings released between April 1, 2004, and March 31, 2005. The approximately 3,000 members of the Latin Recording Academy vote for the winners.

'WE WERE TRYING TO BE MANY THINGS TO MANY PEOPLE, BUT AT SOME POINT YOU HAVE TO BE REALISTIC.'

-NEIL PORTNOW, THE RECORDING ACADEMY

In the past nine months, Univision has regularly beat one or more of the four major networks in ratings, and on more than 20 occasions, it had the highest-rated show among all viewers in the country.

Even managers who have had success stories with the Latin Grammys on CBS concede that the show's new home will be a better fit.

"It is much more coherent to have them air on a Latin network like Univision. We were conditioned to having a hybrid show that aimed for an Anglo audlence, yet featured artists that were huge in the Latin marste but unknown in the mainstream market," says Rosa Lagarrigue, who manages multiple Latin Grammy winner Alejandro Sanz, among others.

The Latin Grammys often tried to offset that incongruity by pairing Latin artists with mainstream acts. Sometimes, those pairings were on target. Son by Four with 'N Sync or Alexandre Pires with Kelly Clarkson come to mind—and sometimes not.

It makes much more sense, many say, to aim for a Latin audience with a Latin show on a Latin network and expand into the mainstream through the Grammy Awards.

"It would be very desirable to have one or two Latin artists participate in the mainstream Grammys," Lagarrigue notes.

Sanz, as it turns out, performed at the Grammys in 2002. But Latin performances during those awards have become increasingly rare. In 2004, not a single Latin act

Grammy Awards], as does every other genre," Recording Academy president Neil Portnow says. "I would never feel we've had any kind of limitation on our thinking of what goes on the show. Every year we approach this as a clean slate, and

we have a fresh canvas to paint on. We take a look at the musical landscape. What are the highlights? What can we

highlights? What can we create that people can't see anywhere else?
And it takes on a life

of its own."

But creating something that cannot be seen anywhere else was difficult for the

Latin Grammys.
According to
Portnow, "We were
trying to be many
things to many
people, which is an
admirable goal, but
at some point you
have to be realistic,
and you have to
focus on the core
sensibilities of the
music and the

community."
Univision decilined to comment
for this article, but
In May, when the
Univision partnership was announced, Univision
executive VP/operating manager Alina
Falcon hinsel that the

show would be solely
In Spanish.
"We're a Spanish-language
network. And we have been



ROCK PRODUCERS REIGN

NOMINEES REFLECT LATIN MUSIC'S HOTTEST SOUNDS • BY RAMIRO BURR

he Latin Grammy Award nominees for producer of the year represent the first shift away from traditional pop producers toward an emphasis on rock-oriented singer/songwriters. In the past, nominees included established names like Bebu

Silvetti, KC Porter and Emilio Estefan Jr., who are mostly known for working on pop albums.

But this year, three of the five nominees—Sebastian Krys, Gustavo Santaolalla and Afo Verde—worked on rock albums by such International acts as Juanes (Santaolalia), Diego Torres (Verde) and Carlos Vives (Krys). Rounding out the nominees are pop producers Paco de Lucia and Sergio George.

"Sometimes the Grammys reflect the times, sometimes they do not," Krys says. "But this year is see there has been a definite shift toward artists who write their own material, as opposed to producer-driven artists."

Veteran producer and former pop singer Michael Morales notes that voters seem to appreciate that today's producers may have more creative input than their predecessors.

"In the past the focus stayed on music that was pretry basic, where production wasn't a big deal, so there were more traditional producers (norminated), "Monale says. "But today, since there is more credibility and more light being shone on Lain music, producers who have a little more influence are rising to the top. It is a so-phistication of the market and the process."

Miami-based George sees today's producers of rock and reggaetón as the new mavericks in a business constantly driven by new currents—or recurrents.

George knows firsthand that music is cyclical—almost 10 years ago, George was considered the upstart producer. He and Jellybean Benitez were ploneering what was then called the new "urban Latino" sound that fused salsa with R&B and hip-hop.

At the time, George was polishing the new "urban salsa" sound of Marc Anthony and India, while Benitez was buffling the dance-focused rhythms of Proyecto Uno and Voices of Theory.

"I was incredibly surprised when I was told I had been nominated for producer," George says. "The records for which I am nominated are not my most creative, which means the recognition from my peers is really based more on my past work."

What Guincy Jones did in the '80s for R&B, Argentine producer Santaolalia is currently doing for Latin aiternative music. He says the shift toward rock-oriented singer/songwriters reflects interest in the dynamics of political and cultural change.

"We all grew up in countries where corruption, abuse of power, terrible economic situations and problems with education create a brewing situation for young people to express their dissatisfaction," he says. "It helps create very strong alternative music."

Santacialla believes that there is no going back. "When asked if nock en Españo ils going to take over, i feel it is, thirting force and something that's here to stay, "he says." I don't know if it's going to take over, but if musre it's not going to stop. Mostillely it's going to keep on growing because there are more young pople who embrace the music and use it to express what's going on around them."

Pop singer Jorge Drexler is a longtime follower of continued >>pSO





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PRODUCERS (cont.)

The Uruguayan-born Drexler was the first songwriter to win the Academy Award for best original song for a track that appeared in a foreign-language film-the tune, "Al Otro Lado Del Rio," was from the movie "The Motorcycle Diaries," The soundtrack was co-produced by Santaolalia.

"I love the work of Gustavo Santaolalla," Drexier says, "My producers, Juan Campodonicio and Wilfredo Gonzalez, come from his school of producing. They learned a lot from Gustavo."

Another nominee, Verde, also rose to the forefront by working on the soundtrack to the 2003 film "Vivir Intentando." He has worked with Vicentico and Diego Torres, Alexandre Pires, Alejandro Lerner, Los Fabulosos Cadillacs, Divididos and Jose Luis Rodríguez. Verde Is also A&R director at BMG Ar-

gentina and musical director of Argentine "Popstars" TV show

At the other end of the spectrum is nominee De Lucia (born Francisco

THIS YEAR THERE HAS BEEN A DEFINITE SHIFT TOWARD ARTISTS WHO WRITE THEIR OWN MATERIAL: -SEBASTIAN KRYS

Sanchez Gomez), who is a renowned Spanish-born traditional flamenco guitarist. He became an influential player after collaborating with dozens of acts, including El Camaron De La Isla, Amer ican planist Chick Corea and the Guitar Trio, featuring guitarists John McLaughiin, Larry Corvell and Al DiMeola.

Yet, according to Krys, the ever-shifting Grammy spotlight does not always reflect an accurate picture of the current music scene. "I would have liked to have seen some

one like [reggaetón producers] Luny Tunes get nominated," he says, "because reggaetón has become such a huge force in the industry."

George agrees, but notes that the timing of the eligibility period and reggaetón's phenomenal success did not coincide.

"Reggaetón will get its recognition." George says. "Last year was the first year it started exploding, and now people are getting caught up in it."

THE STORIES BEHIND THE SONGS

SONGWRITERS DISCUSS THEIR HITS • BY LEILA COBO

ongwriters are often unrecognized in Latin music. They write the songs, but someone else is the messenger that takes their music to the world But this year's nominees for the Latin Grammy Award

for song of the year go against the grain. Almost all the songwriters performed their nominated songs. The excep-tion is Elsten Torres, who wrote "Todo El Año" with Obie Bermúdez; it is the title song of Bermúdez's latest album. With such highly personalized material, one has to assume

that these songs have a particular story or meaning behind them, so we asked the songwriters to tell us those stories.

Del Rio," from the album "Eco" "Walter Sailes, director of the film

The Motorcycle Diaries,' got in touch with me through music producer Gustavo Santaoialla and mailed me the script," he says. "I read it the same night I got it. Next morning, I woke up with the song in my head. A couple of hours later. I recorded it on a portable recorder and sent Walter an MP3. "He was so excited with the results

that he said he wanted to use that very take," he continues, "but I convinced him it would be better to record it with better technical conditions. However, some time later I went to record it with my producer, Leo Sidran, in a famous Los Angeles studio. There, I was incapable of getting a single take that was better than that very first one. In the end, the first take was the one we used."

ALEKS SYNTEK, writer, "Duele FI Amor," from the album "Mundo Lite"

"When I was a teenager, I had several romantic disillusions; failures in relationships I thought were transcendental in my life, with people I thought I would be with forever," he says, "Coincidentally, it was a cold, cloudy, rainy day when I sat down to write 'Duele El Amor.' The setting and the atmosphere invaded me with melancholia, so I wrote the first sensation that came into my mind: 'Siento la humedad en mi' [i feei the moisture in me], and everything else stemmed from that.

"Remembering those sad feelings from my past were part of an unburdening that maybe I didn't express in its moment," he adds. "Thanks to that song, I had the opportunity to have that catharsis. I also think the song's success had to do with the fact that people clearly identified with It, Because, when all is said and done, who hasn't suffered the sadness of distillusion?"

JORGE DREXLER, writer, "Al Otro Lado BEBE, writer "Malo," from "Pafuera Tejarañas'

"I didn't write 'Malo' for anyone in particular," Bebe says. "My songs are my thoughts and my feelings, as much about a moment of anger and impotence as about what I see around me.

"it wasn't anything specific that happened, and it is for everyone," she adds. "We all have to be conscious of those words. I never thought about the fact that she left or not in the song. I didn't write it as a story, but as a thought, And when I sing it, it obviously makes me angry."

OBIE BERMÜDEZ & ELSTEN TORRES. writers, "Todo El Año," from the album "Todo El Año" "When I first started to write the song.

it was titled 'Calendar of Love,' Bermudez says, "i always thought it would be a good idea to have a song about every month of the year. You cry in one year. You laugh in one year. You have moments of loneliness in one year. You have moments of anger in one year. In 12 months. so very many things can happen.

Torres adds, "'Todo El Año' is about a broken romance. The song goes through each month of the year reflecting on the different emotional shades that the individual feels while trying to move on with his life, but while yearning the lost relationship.

ALEJANDRO SANZ, writer, "Tu No Tienes Alma," from the album "Greatest Hits, '91-'04"

'Tu No Tienes Alma' is a rebuke to a friend who gave up on [achieving] his destiny," he says, "It's a kind of a scolding to people who stop fighting. When someone decides he or she can't battle an iliness, in a way, they are condemning friends and family to the suffering that accompanies that person's loss."







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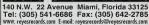
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ARTISTS GAIN EXPOSURE . BY LEILA COBO

very year, the Latin Grammy Awards give lesser-known acts enhanced exposure and a shot at stardom via the best new artist category. Of course, recognizing new acts is a given in this category, but the Latin music community sees it as more than being nominated for just an award. It is widely regarded as a means to achieve widespread notoriety and success.

Because so few new acts get exposure, nominees in the best new artist category are invariably unknown to many. In what has become a Billboard tradition, the following are snapshots of this year's five candidates. However, in a departure from previous years, four out of the five candidates are female singer/songwriters.

Little-known in the United States Rebe

is a star in her native Spain, where her debut album, "Pafuera Telarañas" (Virgin Spain/EMI), has sold nearly 400,000 copies, according to the label

Rebe, who won several Premios De La Musica Awards earlier this year in Spain, leads the Latin Grammy Awards nominations overall with five nods, including record and song of the year for "Malo."

Her music is pop, laced with fiamenco and electronica, with intensely personal and intriguing lyrics. Songs like "Malo" are decidedly commercial.

llona has yet to release her debut album. "Desde Mi Ventana" (EMI), In the United States, but she is already making a splash in her native Colombia and other countries south of the border

Born to a poor family in Bogotá, the 23-year-old sang on buses as a child in order to earn money. What she saw during those years is much of what is heard in these deeply personal songs produced by Argentina's Cachorro Lopez.

JD NATASHA (above right) Still in her teens. JD Natasha is the best-

known candidate in the bunch, thanks to "Imperfecta" (EMI), an album that was released a year ago and has been heavily worked in the United States.

Touted as a new breed of bilingual, bicultural singer/songwriter, JD Natasha's material is youth-appealing and sophisticated. She has toured extensively in the States and Puerto Rico.

DIANA NAVARRO

Diana Navarro has been touring non-stop In her native Spain, and has gained a foilowing that has propelled sales of her debut album, "No Te Olvides De Mi" (Dro/Atlantic).

Navarro Is ethereal-like Enva-and flamenco-driven. Although her cinematic music is often referred to as pop, it crosses over many genres.



This trio from Mexicall, Mexico, could be dubbed a boy group but its look and sound defy that appellation. While Reik mostly performs other people's songs, its members play their own instruments. By mixing tradition and youth, Reik's music appeals

to a broad audience, Produced by Kiko Cibrián and released by Sony BMG. Its self-titled debut has already sold more than 300,000 copies in the United States and Mexico since its release earlier this year, according to the label.

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30 CONSECUTIVE WEEKS TOP TEN LATIN ALBUMS CHART



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ON THE CHARTS

he chart recaps in this Latin Music special are year-to-date from the Dec. 4, 2004, issue—the beginning of the chart year—through the Sept. 24, 2005, Issue. Recaps for Top Latin Albums are based on sales information com-

piled by Nielsen SoundScan. Recaps for Hot Latin Songs are based on gross audience impressions from airplay monitored by Nielsen Broadcast Data Systems. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart.

The recaps were compiled by rock charts manager Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.

HOT LATIN SONGS

Pos. TITLE-Artistimprint/Label

- 1 LA CAMISA NEGRA-Juanes-2 LA TORTURA—Shakira Featuring Alejandro Sanz—Epic/Sony
- 3 HOY COMO AYER-Conjunto
- 4 AIRE-Intocable-EMI Latin
- S LO QUE PASO, PASO-Daddy Yankee-El Cartel/VI/Machete
- 6 PORQUE ES TAN CRUEL EL AMOR—Ricardo Ariona—Sony
- Frankie J Featuring Baby Bash— Columbia/Sony Discos
- TE BUSCARIA-Christian
- LA SORPRESA-Los Tigres Del
- Norte-Fonovisa 10 VIVEME-Laura Pausini-Warner

HOT LATIN SONGS ARTISTS Pos. ARTIST (Charted Titles)

- imprint/Label 1 JUANES (3) Surco/Universal Latino
- 2 DADDY YANKEE (3) El Cartel/VI/Machete
- (1) Mas Flow/Universal Latino (1) White Lion/Sony Discos
- (1) VI/Machete (1) Roc-A-Fella/Def Jam/IDJMG
- 3 INTOCABLE (3) EMI Latin
- 4 CONJUNTO PRIMAVERA (4)
 - (1) Univision
- S GRUPO MONTEZ DE DURANGO





HOT LATIN SONGS LABELS

Pos. LABEL (Charted Titles)

- 1 SONY DISCOS (40) 2 UNIVERSAL LATINO (24)
- 3 DISA (20)
- 4 FONOVISA (2S) S EMI LATIN (21)
- HOT LATIN SONGS IMPRINTS

- Pos. IMPRINT (Charted Titles)
 - 1 SONY DISCOS (30)
- 2 FONOVISA (23) 3 DISA (19)
- 4 EMI LATIN (20) S UNIVERSAL LATINO (12)

TOP LATIN ALBUMS

Pos. TITLE-Artistimprint/Label

- BARRIO FINO—Daddy Yankee El Cartel/VI/Machete
- FIJACION ORAL VOL. 1-Shakira-Epic/Sony Music
- MI SANGRE-Juanes-Surco/Universal Latino CHOSEN FEW: EL DOCUMEN-TAL-Various Artists-Chosen Few Emerald/UBO
- Y SIGUE LA MATA DANDO-Grupo Montez De Durango-Disa
- MEXICO EN LA PIEL-Luis Miguei-Warner Latina
- MAS FLOW 2—LunyTunes & Baby Ranks—Mas Flow/Universal Latino
- 8 X-Intocable-EMI Latin 9 DIVINAS-Patrulla 81-Disa
- 10 LA MEJOR... COLECCION—Los Temerarios—Disa

TOP LATIN ALBUM ARTISTS

Pos. ARTIST (Charted Titles)

- Imprint/Label 1 DADDY YANKEE (2) VI/Machete
- (1) El Cartel/VI/Machete 2 SHAKIRA (1) Epic/Sony Music
- 3 LOS TEMERARIOS (2) Fonovisa/UG (1) Disa
- (1) Sony Discos (1) AFG Sigma/Fonovisa/UG
- 4 JUANES (1) Surco/Universal Latino
- S MARCO ANTONIO SOLIS (4) Fonovisa/UG

TOP LATIN ALBUM LABELS

- Pos. LABEL (Charted Titles)
- 1 UNIVISION MUSIC GROUP (94) 2 SONY DISCOS (S2)
- 3 DISA (S8)
- 4 UNIVERSAL LATINO (32)
- S MACHETE (1S)

TOP LATIN ALBUM IMPRINTS Pos. IMPRINT (Charted Titles)

1 DISA (S7)

- 2 FONOVISA (49)
- 3 SONY DISCOS (39) 4 VI (13)
- S UNIVISION (4S)

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PRINCE OF SONG' CONTINUES TO CHARM

JOSÉ JOSÉ NAMED PERSON OF THE YEAR • BY LEILA COBO

osé José is known as "El Príncipe De La Canción," or "the Prince of Song." The moniker was first given to him after he recorded the song "El Principe" by Manuel

Marroquin in 1976.

Today, the name is emblematic of a man who is widely regarded as royalty, as much for his velvety

voice as for his princely demeanor.

Because of this, José José—maker of countless hits and a vocal innovator who has experimented with a variety of styles and collaborated with countless mu-

and a vocal innovator who has experimented with a varlety of styles and collaborated with countless musicians—is this year's Latin Grammy Awards person of the year. "José José has been delighting fans around the

"José José has been delighting fans around the world for almost 40 years, and he still works and performs as if it were the first day of his career," Latin Recording Academy president Gabriel Abaroa says. "I could not think of another person who has brought us all so much quality throughout his career."

is all so much quality throughout his career."

It is the latest in a string of honors including a Bill-

osé José is known as "El Príncipe De La Canción," or "the Prince of Song."

board hall of fame award and a Premios Lo Nuestro life

In addition, José José has also been paid homage by numerous musicians, who have rerecorded his most popular songs.

Born José Rómuto Soza Ortiz in Mexico City, 57-yearold José José has Ida Ille of Antra success and soldout concerts worldwide. It has also been a Ille of ups and downs, marked by a bout with atchofuls mit that, according to José José, almost killed him at the age of 45. In the Commission of the Commission of the Commission of the Influence of the Commission of the Commission of the Influence of the Commission of the Commission of the Commission of the Influence of the Commission of the Commission of the Commission of the Influence of the Commission of the Commission of the Commission of the Influence of the Commission of the Com

Over the years, the singer has recorded dozens of albums and has proved that sobriety can reap an ex-

traordinarily prolific career.

When asked about his longevity, José José once told Billboard, "What never changes is romantic music. When couples want to talk, they don't play rock, they play



After four decades of hits, including 'El Principe' and 'La Nave Del Olvido,' José José will receive the person of the year award at this year's Latin Grammy Awards.

However, he said, his relevance in people's minds goes beyond the music itself.

"Once you become successful, the first thing the career demands of you is the ability to maintain that success," he said. "I was able to do it, thank God, because I was always promoting. I still go throughout the continent on promotion—I do raido, press, TV, everything to keep my career alive. And the audience has been so generous."

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Latin Grammy 2005 Nominees



ALEKS SYNTEK

Record of the Year "Duele El Amor" - Aleks Syntek duet with Ana Torroja

Song of the Year 'Duele El Amor" - Aleks Syntek duet with Ana Torroia Aleks Syntek, composer Gente Normal Music / WBM Music (SESAC)

Best Music Video 'A Veces Fui" - Aleks Syntek



Best Grupero Album "Para El Pueblo" Oscar De La Rosa y La Mafia



MARTHIN CHAN

Best Rock Song "Lágrimas" - JD Natasha Marthin Chan & JD Natasha, composers



VOLUMEN CERO

Marthin Chan, Luis Tambiay, Fernando Sánchez Best Rock Album By A Duo Or Group With Vocal "Estelar" - Volumen Cero



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- *Con su primer álbum homónimo Reik esta nominado en 4 categorías de los Premios MLA 2005 como "Mejor Artista Pop", "Mejor Grupo", "Mejor Artista Norte", "Mejor Artista Nuevo Norte"
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Record of the Year, Duele el amor

Best Female Pop Vocal Album, Andrea Echeverri

Best Pop Album by a Duo or Group. Desde mi barrio

Best Brazilian Rock Album, Barão vermelho

Record of the Year, Song of the Year. Malo
Album of the Year, Best Female Pop Vocal Album, Pafuera telarañas Best New Artist

Best Latin Jazz Album. Bebo de Cuba

BETO CUEVAS / LA LEY
Best Rock Song. Bienvenido al anochecer
Best Music Video. Mirate

BUNBU

Best Rock Solo Vocal Album. El viaje a ninguna parte

DIANA NAVARRO
Best New Artist
DIEGO CARRASCO

Best Flamenco Album. Mi ADN flamenco

ELY GU LY GUERRA

Best Alternative Music Album, Sweet & sour, hot y spicy

Best Rock Solo Vocal Album. Mi vida con ellas Best Rock Song. Polaroid de ordinaria locura

Best Male Pop Vocal Album. Stop

GERARDO NÚÑEZ

Best Flamenco Album. Andando el tiempo

GIAN MARC Best Singer Songwriter Album. Resucitar IVAN LII

Album of the Year, Best MPB Album, Cantando historias JARABE DE PALO
Best Rock Album by a Duo or Group. Un metro cuadrado

JORGE DREXLER

Song of the Year. Al otro lado del rio JOS

Best Flamenco Album. Confi de fuá

JUAN FORMELL Y LOS VAN VAN
Best Contemporary Tropical Album. Chapeando
JUAN LUIS CUERRA
Best Tropical Song. Las avispas
Best Christian Album. Para 11

LENINE

Best Brazilian Contemporary Pop Album. Incité Best Brazilian Song. Ninguém faz idéia

EO BROUWER
Best Classical Album. Homo ludens

Best Rock Album by a Duo or Group. Con todo respeto Best Music Video. Amateur NII

Best Flamenco Album. No hay quinto malo

Producer of the Year. Tú, ven a mí (La Tana)

Best Singer Songwriter Album. Bolsillos

Best Pop Album by a Duo or Group. Postales

Best Alternative Music Album. Ecolecua Best Rock Solo Vocal Album, Mestizo

hero Album. Alma ranchera

Best Flamenco Album, Aquadulce

porary Tropical Album, Cuba le canta a Serrat

Best Singer Songwriter Album. Los rayos Best Music Video. Los caminos de la vida



Exclusively Cream BY RAY WADDELL

n a city known for tough tickets, a ticket to the upcoming trilogy of Cream dates at Madison Square Garden is as tough as they come.

The legendary power trio of Ginger Baker, Jack Bruce and Eric Clapton will play the Garden Oct. 24-26. These will be their only North American detes and quite possibly the coda to a short-lived reunion that began in May with four equally sizzling sellouts at Royal Albert Hall in London that proseed \$3.6 million.

The New York shows, with ticket prices topping out at \$350, should gross north of \$7 million, according to Bill-board estimates.

The Garden and promoter Ron Delsener Presents pulled out all the stops to land the shows. And, awere thet demend would be huge, they went to great lengths in working with Ticket-master and Creative Artists Agency to create a secure environment for ticket-sales.

The anticipation for Cream at the Garden is as high as anyone involved can recell. While Clapton has toured steadily through the years and will go out in 2006 to support his new "Back Home" album, seeing the guitar god with former bandmates Baker and Bruce is a true rarity.

Prior to the London shows, the three had lest appeared onstage together at Cream's 1993 induction into the Rock and Roll Hall of Fame, apparently planting the seeds for the Royal Albert reunion. Bruce has toured the States with Ringo Starr & His All Starr Band and other groups, but Baker's appearances on U.S. soil have been few and far between.

50 how did the Garden pull it off: This sure I was not the only promoter sitting at the Cream shows at the Royal Albert Hall thinking, 'How do I get this to play my building?' "seys Jay Marciano, president of Radio City Entertainment which pursues the Garden

Even before he went to London, Marciano had been talking to Clapton agent Rick Roskin and CAA menaging partner Rob Light about booking the trio. "They told me at the time there were no plans to tour—this was a one-off event," he says. "But kept calls in, and I know Ron (Dessener) kept calls in as well."

There was some discussion that Cream would play the Garden just 10 days after Royal Albert Hall. The dates were available, but logistically the shows could not come together so quickly.

Even booking the October shows was rough. "It really wasn't 'or' 100% until the week before we announced it," Marciano says. Cream members and management declined interviews at press time. While no one involved in the show would comment on Cream's payday for the Garden concerts, Industry sources put the guaranteed minimum at \$1 million per show or 95% of gross ticket sales, whichever is greater. Production costs are absorbed by the producers.

With a conservative estimate of the combined gross potential exceeding \$7 million, Cream will almost assuredly get Its 95%. The band has passed on all tour offers.

GEARING UP FOR ON-SALE

With so much at stake, the principals wanted as many tickets as possible to go to fans instead of profiteers.

"What management really wanted was to make sure they had the fairest, most equitable distribution possible to try to keep the tickets out of the hands of the brokers and the resellers," says Ticketmaster chairman Terry Barnes, who was directly involved in orchestrating the Cream on-sale. Marciano tells *Billiboard* that substantial effort went into

developing a system that would limit reselling without forcing consumers to jump through too many hoops.

"This isn't the first time some of these methods have been

"This isn't the first time some of these methods have been employed," he says, "but maybe in the eggregate this was the first time this has all been done."

Realizing the Cream reunion would appeal to a national audience, show producers offered the majority of tickets only on the internet. "We felt that would be the best way to make tickets available on a national basis." Marciano says.

A promotional partnership with American Express provided marketing muscle, with Amex buying full-page ads announcing the onsale in the Los Angeles Times, Chicago Tribune, USA Today and The New York Times.

With the national push, more than 60% of sales came from outside the New York metropolitan erea. "I was pretty pleased when I saw that number, knowing that everybody had a crack at these fickets." Marclang says.

Ticketmaster's Barnes says the sales pattern for Cream was skeln to a major sporting event filte the World Series. This unique for the concert business, because Cream was only playing these three dates. Barnes says. "If they were going too dates clear across America, there is still high demand and we still watch closely, but you're not going to have this kind or still watch closely, but you're not going to have this kind. Secause wherever you live, if you want to see Cream, you're going to be booking a rip to New York." For the London shows, the Royal Albert Hall sold only a small allocation of tickets by phone, with no sales at the box office or the venue; when the box office or the venue, the elegating to Tracy Coope, head of business development for the venue, the mejority of tickets were soid by U.K. ticketing agency Bookingsdirect, which oversaw internet and phone sales.

corner and phones selection to be band orded this brief career with a final show in 1864. The draw for this year's dates was international. "What in noticed (path London) show was, in addition to an abundance of U.S. promoters, if elit to me a though half the sediment was American," Hercinon ware willing to lincut the appetrs of flying to London to set he show and these were going to be the only U.S. dates, they would come from around the country to hear that band piley these songly once again."

A HOLD ON HOLDS

For the U.S. shows, the Garden will be configured in 360 degrees. The \$5,000 available tickets went clean quickly, and—unlike with many prestigious events—holds for VIPs and the like were kept to e minimum. "There are club events that probably have more house-seat holds then what we held here at the Garden," Marclano seys.

Customers for the London concorts were limited to four tickets each, and attempts were made to prevent multiple purchases and online resale. "Where the seller was identifiable on elsay, tickets that did go up for sale were canceled," Cooper says in an e-mail interview. He adds that the London on-sale was "as successful as we could hope."



Similarly, for the New York shows, in an ettempt to curtall mass purchases by brokers, tickets were limited to two per person in the first three sections of the Garden, and four per person for the rest of the house. The Ticketmasters site was programmed to kick out multiple purchases to the same address, even if different credit card numbers were used. As a result, about 7,000 tickets got kicked out and went back into the noal.

"Our software is sophisticated enough and we have procedures and fraud-prevention things in place," Barnes says, "so that we can go through and run reports end find if someone has multiple orders or is buying way over the limits, and cancel out those orders."

To keep the physical tickets off the street as long as possible, lower-priced tickets will be vernighted week-of-show; the best seats must be picked up at the box office. "The thought was, we would limit the amount of time (tickets) would be evelleble or could be retreded on eBay or other places," Marcieno says."

Those picking up tickets at the box office must show identification that matches the credit card used for the purchase. They will then be given a wristband and walked into the building.

Marciano says the Web on-sale came off "flewlessly," end mey heve set a new bench-

mark for dealing with such high-profile events.
"Everyone now has a sense of confidence that
we can go to some of these extreme measures
in cases where demand is going to outstrip supply in huge quentities," Marciano says. How-

ply in huge quentities," Merciano says. However, he edmits that some tickets still found their way into the hands of secondary sellers. Face value of the tickets ranges from \$60

to \$350. Secondary market sites like Stubhub, TicketsNow and eBey have numerous tickets available at meny-times face value, some topping out at more than \$4.500.

"You can't completely eliminate" reselling, Mercieno notes. "But we certeinly made it difficult for people to retrade these on e multiple besis." The label's roster includes, from left, the Earlies, Antony Hegarty, Jason Molina and June Panic





THE SECR

HOW A BUNCH
OF GUYS FROM
BLOOMINGTON
BECAME THE
INDIE LABEL
OF THE
MOMENT

BY TODD MARTENS

Before he had a record deal, Antony Hegarty had a pen pal. The fragile-voiced singer/pianist—and leader

of buzz band Antony & the Johnsons—took nearly three years to commit to Secretly Canadian, an independent label that lately has attracted growing industry and media attention. Secretly Canadian is based in Bloomington.

Ind., a college town with a population of about 70,000. Hegarty is a New York-based musician, who before signing with Secretly Canadian was known primarily as a pal of Lou Reed and a veteran of East Village drag shows.

As badly as Secretly Canadian's Chris Swanson wanted Hegarty on his label, Hegarty had reservations. He had never been to Bloomington, and no one was ever going to mistake Hegarty for someone with a Midwestern sensibility.

"I'm such an urban artist that it was really hard for me to wrap my head around having a label in Indiana," Hegatry says, "It was a steeth for me. I couldn't fathom how there could possibly be a relationship with a tiny label in the Midwest that could grassy where I was coming from, or even want to."
But Swanson was persistent. Soon after pur-

But swanson was persistent. Soon after purchasing a copy of Antony & the Johnson's selftitled 2000 debut (released as a one-off on the little Durtro label), he wrote Hegarty a fan letter. He even rounded up a crew to go see Hegarty perform at Ohio State University—220 miles from Bloomington.

"We had a whole posse, a whole van full of people," Swanson says. "He was in this art museum, so this was a classy affair. This transcended the DIY-indie-rock culture we were immersed in. He was the real deal. To us, this was like seeing Leonard Cohen."

Hegarty debated between signing with Secretly Canadian or a larger, more established label. "Chris wrote to me for a while, and then I think he gave up." Hegarty says. "Then I wrote to him for a litthe while. It was a slow evolution. I've always said that working with them is like working with a highly ethical group of not-for-profit students."

Antony & the Johnson's first Secretly Canadian album, "I Am a Bird Now," was issued in February. It is the label's best-selling refease to date and las been especially strong in the United Kingdom, where it is licensed to Rough Trade. Last month it was the surprise winner of the United Kingdom's prestigious Nationwide Mercury Prize (Bilboard, Sept. 17).

But Secretly Canadian's ambitions are generally close to home. Launched in 1996, the bled has become Southern Indiana's indic-rock headquarters. In addition to Hegarty, the label has about 20 acts, including rootsy singer/songwriter Jason Molina and bluesy psychedelic rock act Black Mountain. The latter is signed to sister label Jagisguwar, which is jointly owned by founder Darius Van Arman and Swanson.

Secretly Canadian, with about 25 employees, also runs SC Distribution, a boutique operation that carries more than 15 labels.

Secretly Canadian also has a DVD label, Blank Stare, and Bellewether, a CD manufacturing/production company, Bellewether was started in 1999 with Jagiaguwar's Van Arman. It gave us an income stream that was not predicated on us selling our records." Swanson says.

In a major step to increase sales potential for its releases, Secretly Canadian in September signed with Warner Music Group's Alternative Distribution Alliance, where it will rub shoulders with such indie powerhouses as Sub Pop and Epitaph. Previously, its titles were handled by NAIL Distribution.

ADA president Andy Allen says Secretly Canadian reminds him of a young Touch & Go, re-



ferring to the successful Chicago label/distributor, "We met with Chris and these guys, and they told us their story and expressed a desire to really grow with their artists," Allen says. "They have an extremely great group of labels that are coming up with acts in their second or third offerings, and these are artists that will need a wider range of distribution."

CAFETERIA FOOD FOR THOUGHT If ever there was a time Secretly Canadian could put Bloomington on the mainstream music map, this is it. Just don't tell that to cofounder Jonathan Cargill. On a recent trip to New York, Cargill for the first time got a taste of indie fame.

"It wasn't until this past weekend that I realized we were actually doing something," Cargill says. "People came up and started to say, 'Wow, you're the label of the moment.' I don't think so. If we are, it's just a moment, because that kind of thing doesn't last."

Secretly Canadian has its roots in a dormitory cafeteria. That is where Swanson, who went to Indiana University to major in business and left with a degree in religious studies, worked side by side with Cargill. "We sorted silverware and talked about records and our minds would reel." Swanson recalls.

The two started the label with Swanson's younger brother, Ben, and fellow IU student Eric Weddle, (The Swansons hail from Fargo, N.D., and sometimes identified themselves as Canadian. Hence, the label's name.)

Weddle later left the partnership to start Family Vineyard Records in Raleigh, N.C., which is distributed by SC Distribution, Ben. 27, is the youngest, and Cargill, 34, is the elder of the bunch.

of distributing our records." The first labels to sign on with SC Distribu-The partners knew they wanted a label before they had an artist. Chris and Ben suggested June

Panic, a singer/songwriter from Fargo, whose EP became their first release,

Secretly Canadian then pursued Molina, who became the label's first name artist. Now the driving force behind Magnolia Electric Co.-a collective of Midwestern musicians-Molina bas issued numerous albums under various guises on Secretly Canadian. Combined they have scanned more than 52,000 units, according to Nielsen SoundScan.

Chris Swanson contacted Molina in much the same way he reached out to Hagerty-by sending him a fan letter, "Secretly Canadian. who at the time didn't have any releases, drove from Indiana to New York to see me play." Molina says. "I was shocked. I was excited someone was that interested in seeing me play, so I just gave them my master recordings and told them to do whatever they want with them "

They pressed 1,000 copies of a Molina single, and made a couple hundred bucks. Secretly Canadian's founders had yet to even graduate from college, and were running the label out of a house Swanson was renting.

"We were living on about \$5,000 a year." he says. "Frozen pizza, that's what it's all about."

Molina's releases brought the label some local fans, but Swanson and his partners soon realized the Secretly Canadian name did not carry weight with distributors. So they started a distributorship of their own.

"We said we would do a label's distribution work for them in exchange for 50 cents per record," Swanson says. "It was a really small amount, but we weren't doing it for the income. We thought it would help us with the core need

tion were Jagjaguwar and Temporary Residence

Ltd. Secretly Canadian eventually attracted the attention of the respected Olympia, Wash.-based K Records and has distributed K titles by the Microphones and Modest Mouse.

"As the distribution grew, we eventually took over the basement and started building all these rickety old shelves out of found wood," Ben Swanson says. "We were on a dead-end street, so, we'd have these huge, massive trucks on a residential street that would struggle to turn around."

Secretly Canadian's switch to WMG-owned ADA has given pause to indie purists like K Records GM Mariella Luz. "It's weird when you work for an indie because it's one of the things you think about, like, 'Who are you associated with?' "

Luz says she is "confident that Secretly will shield me from any nightmares." Still, dealing with the pressures of a larger corporation has been a topic of discussion in Bloomington. "It did come up in conversations," Cargill says,

and people outside of our circle—our punk rock friends-made note of it. Some people were even grossed out by it. But this is a smart step in the right direction. It's kind of grown-up."

MERCURIAL SPURT

Part of that growing process is the increasing success of Antony & the Johnsons. In the United Kingdom, "I Am a Bird Now" experienced a sales boost in the wake of its Mercury Prize victory. The album jumped from No. 135 to No. 16 on the Sept. 11 sales chart published by the Official U.K. Charts Co. Chris Swanson estimates the album has sold more than 60,000 copies in the United Kingdom alone.

That kind of success has thus far eluded Secretly Canadian at home. The operation's biggest hit stateside has come from distributed label Sounds Familyre, which this year issued the latest from singer/songwriter Sufjan Stevens, "Illinois " The album has scanned 65 000 units The Stevens title has added to Secretly Canadian's reputation for having small but consis-

tent sellers. Jack Kirk, manager at Dr. Wax Records in Evanston, Ill., says, "We sell a lot of indie labels, and in terms of what's trendy, it always comes and goes, but Secretly Canadian has a pretty good following."

Chris Swanson sees the move to ADA as a jump that will turn developing acts, such as country-pop group the Earlies or critically adored rock act I Love You but I Have Chosen Darkness, into long-term sellers. "We need to turn our 20,000-sellers into a 60,000-seller," he says. We want to expand the window of opportunity from three months to a year."

As the operation expands, Swanson does not expect it to change its artist-friendly approach. It jointly owns all masters with its acts and profits are split equally.

Acts also are appreciative of Secretly Canadian's family environment, Molina, for one, has been courted by larger labels, but says he is not interested in making a change.

"I've been loval to Secretly Canadian for reasons that sometimes I can't understand." Molina says, "I've had two very serious offers, but I've gone at my own rate and speed, and Secretly has helped me the entire way."

Hagerty says the presence of indie label Table of the Elements on the SC Distribution roster persuaded him to sign. Table of the Elements bas reissued material from '60s performance artist lack Smith.

And then there are the pancakes. The Swansons' mom recently joined her sons in Bloom-

ington, and visiting bands are always greeted with breakfast. "It's nice you don't have to go to Fargo to get those anymore," Molina says.

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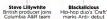














Classic Country Martina McBride revisits her roots on new CD



66

67

Label: Columbia

lag, Right Side

Booking: International

Top-selling/last album

(2004), 526,000

Publishing: Muted Music

Creative Management

Management

68

is one for the ages 69

JAZZ BY DAN QUELLETTE

Chris Botti's Sophistication Sells

t is an anomaly when a mainstream, largely instrumentel jazz album breaks into The Billboard 200, but it is particuerly noteworthy when seld disc scales the chart end setties in for en extended stev

That is what heppened lest year when trumpeter Chris Botti's ballad-drenched "When I Fall In Love" not only spent 32 weeks on the pop elbums chart (peeking et No. 37) but elso held et No. 1 on Top Jazz Albums for 17 weeks.

Botti's Columbia Records follow-up, "To Love Again," could be an even bigger hit. The impressive pop-jazz crossover outing includes quest singers from Sting to Steven Tyler shering the spotlight. It streets Oct. 18 es e stenderd CD end DualDisc. Columbie and Borders Books & Music heve remped up mammoth merketing strategies to further expose end promote the megnetically handsome trumpeter who plays with a smoothly sublime aliure.

" 'When I Fall in Love' went meinstreem beyond my wildest imeginetion, especially since it's slow, melencholic music," says Botti, who is on a two-month U.S. tour, which culminates in a double-header Nov, 25-26 in Honolulu, "I wanted to make a lazz record that was easy to digest end be enjoyed es e lifestyle listen while also being appreciated by musiclans for the music and its high quelity of recording."

A collection of standards that featured Sting and Paula Cole, "When i Fall In Love" has sold 526,000 copies in the United States, according to Nielsen SoundScan, end hes been certified gold, e tremendously rare feat for e jazz elbum. His previous sales high was for 2001's "Night Sessions," which has scanned 182,000 copies

Botti says last yeer's triumph "set the teble" for "To Love Agein," which elso feetures vocals from Michael Bublé, Jili Scott, Gladys Knight, Renee Olstead, Rosa Passos end Blue Nile's Peul Buchanan. Interspersed throughout the Bobby Colomby-produced collection are four moving instrumentals.

The CD was recorded at Capitol Studios in Los Angeles and Air Studios in London. Although not a typical standards album, it includes such pop-jazz chestnuts as "My One and Only Love," given en aching reed by Cole: a relaxed launt through "Good Morning Heerteche" with Scott; a stringsswing into "Let There Be Love" with Bubié; a hip, big band dance through "Pennies From Heaven" with Oistead; end the highlight of the pack, continued on >>p66

CTOBER 22, 2005

>>>MORE BLIGE IN PIPELINE While Mery J. Blige's next Geffen project. "Reminisce." Is a Nov. 22 retrospective encompassing her hits as well as three new songs, she already has e new studio album on the books, "Breakthrough" will be released in February, As part of the marketing campaign for both projects Blige will perform two Verizon-sponsored concerts this month: Oct. 16 at Lincoln Center's Rose Hall In New York end Oct. 25 at the Music Roy Theater in Los Angeles. -Gail Mitchell

>>>CINEMATIC INSPIRATION Bowling for Soup, which struck gold with its lest album, "A Hangover You Don't

Deserve," turned to the big and little screens for the inspiration for its Nov. 1S Jive release, "Bowling for Soup Goes to the Moviesi" The set includes songs that the group recorded for TV shows (including a cover of Britney Spears' ". . . Baby One More Time" for "Freaky Friday") and for films ("Here We Go" from "Scooby-Doo 2"). The project also contains covers of some of the band's favorite TV themes, among them the theme to "Gilligan's Island" and "Five O'Clock World" from "The Drew Carey Show," -Melinde Newmen

>>>TWISTA BLOWS IN

Twista, whose new album "The Day After" streeted Oct. 4, will host the ninth annual Principal for e Dey progrem Oct. 27 et Chicago's Choir Academy Charter School Twiste, along with Mayor Richard Deley, will highlight the importance of education and pursuing one's dreams. - Melinde Newman

>>>NEW DIRECTION Aiternetive Colombian band Aterclopelados' longtime guitarist

Alejendro Gomezceceres is retiring from the group to pursue his own projects. Coming up is an album from the bend Clegos Sordo Mudos, for whom Gomezcaceres is the lead guitarist, singer and composer. He will also release a solo album, "Uno Genera." No news yet on Gomezcaceres' replacement. -Leila Cobo

>>>NASHVILLE NETTWERK

Management company/label Nettwerk Music Group will cele- continued on >>p66

OCTOBER 22, 2005 | www.blilboard.biz | 65

LATEST BUZZ (cont.)

brate the opening of its Nashville office Oct. 27 with a party featuring performances from Guster, Jars of Clay, Griffi House and Abigail Washburn. The management roster for the Vancouver-based company-which also has bureaus in Los Angeles, New York and Boston-includes Avril Lavigne, Barenaked Ladies, Dido, Sarah McLachlan, Sixpence None the Richer, Jars of Clay, Sum 41, Stereophonics and Washburn. In an interesting twist, the Nashville office will be open to members of the public, who are welcome to come by to create mix CDs of songs from Nettwerk's label and management artists -Phyllis Stark

>>>MUCH TO CELEBRATE

New York-based Metropolitan Talent has added Dopovan to its artist roster. Metropolitan is co-managing the singer/songwriter with Cilve Black of Blacklist Entertainment in the United Kingdom. The signing coincides with the 40th anniversary of Donovan's mus career, which is being marked by the Sept. 13 release of boxed set "Try for the Sun: The Journey of Donovan (Epic/Legacy), publication of an autobiography by St. Martin's Press and a 40th-anniversary tour in November booked by Little Big Man.

>>>MUNN. SHIPLEY BIDDY MAKE MOVES Scott Munn has joined Universal South Artist Management in Nashville, where he will serve as the day-to-day manager for Marty Stuart and work with Marc Dottore, who heads the management company. Prior to moving to Nashville to Join Universal South, Munn spent 14 years working in Athens, Ga., where his past management clients included the Drive-By Truckers and Kevn Kinney. At Universal South, Munn will also help manage Kathy Mattea, Shooter

Jennings and newcomer Don Chambers. in other news, Nashville music industry veteran Shelia

Shipley Biddy has joined artist management firm Hallmark Direction. She will co-manage Columbia artist Trent Willmon with Hallmark president John Dorris. Shipley Biddy previously held positions at DCA MCA Nashville and Decca Records and also ran her own management company. Most recently, she was VP of national promotion and artist development at startup label Vivaton Records. -Phyllis Stark

>>>LOOKING FOR THE NEXT 'STAR' Auditions for the fourth season of USA Network's "Nashville Star" will begin Oct. 21 in Los Angeles, followed by tryouts in 17 cities across the United States Participation is open to men and women 18 and older, Auditions will be held Oct, 29 in Chicago; Morgantown, W.Va.; Phoenix; and Oklahoma City. Nov. S is the tryout date for Dallas; Lincoln, Neb.; Raleigh, N.C.; and Tampa, Fla. Portland, Ore.; Washington, D.C.; Pittsburgh; and Atlanta have theirs Nov. 12. Others will be held in Nashville (Nov. 18), indianapolis (Nov. 21), Houston (Nov. 30) and Las Vegas (Dec. 8). -Barry A. Jeckell

The Beat

MELINDA NEWMAN mnewman@billboard.com

Lillywhite Crosses Pond

Producer Leaves London For New York To Join Columbia's Restructured A&R Team

ritish producer Steve Lillywhite, whose distinguished discography includes work with such acts as U2, XTC. Peter Gabriel, Jason Mraz, Siouxsie & the Banshees, Travis and the Rolling Stones, has only one regret about moving from London to New York to become Columbia Records' senior VP of A&R: "My little daughter will lose her English accent." But it is a risk he is willing to take. Lillywhite, whose new posi-

tion was tipped in the May 28 issue of Billboard, started at Columbia in September and reports to Columbia Records Group chairman Will Robain

Lillywhite wanted to move back to the United States, in part because his wife, former MTV exec Patti Galluzzi, is American, but also because he felt Columbia could provide him with a strong education. "I know how to make a record, but it will be great to learn nore about the intricacies of the American music business," he says. He had returned to the United Kingdom to raise his two sons from his marriage to singer/songwriter Kirsty MacColl after her

death in 2000. Most of the acts with whom Lillywhite has been associated had time to grow at their label homes. While times have changed, Lillywhite does not believe those nurturing days are

completely over "They say major record labels don't give acts time to develop: It's true, and it's not true," he says, "A lot of artists develop themselves before they come to us. I think I have a lot to offer those intelligent artists and can help them." Lillywhite is eyeing some acts, but has not yet signed

anyone. Given his past credentials, it is clear any act has to meet a high-water mark. "I have quite a wide net that I can go for. You can't really compare a Joan Armatrading to a U2 to a Talking Heads. If you look at my discography, I feel proud that there's not many things that

are disposable. My records seem to last." Lillywhite's last record company gig was as

joint managing director of Mercury Records in the United Kingdom, a not

entirely enjoyable endeavor. "Being head of a label brings a lot of stuff that I didn't enjoy, I've got to admit," he says. "I'm used to working with artists all the time. Sometimes, when I got involved in certain meetings. I didn't enjoy it so much."

His life at Columbia, while certainly not meeting-free, will allow him to concentrate more on developing acts. "Will has said to me, 'Steve, we want you to be creative. We don't want you involved in things that don't excite you.' I do love the vision that this company has for A&R now. We're extremely ready to go. [President] Steve Greenberg's brought in all these bright young things."

Lillywhite is part of a greater restructuring of Columbia's A&R department that has included the addition of six other A&R execs, of varying levels, in the last several months (Billboard, Aug. 27).

His deal allows him limited ability to produce acts outside of the Columbia roster, but he stresses, "I'm concentrating on Columbia."

WHERE ARE THEY NOW? Music video veteran Connie Wodlinger has launched a new 24-hour music and entertainment

network, ME Television, which showcases local and regional music and entertainment from its Austin base, airs in more than 40 Texas cities via Time Warner cable. Wodlinger founded national music video outlet Hit Video USA, which Viacom

International bought in the early '90s. Susan Jacobs, who had stints as VP of publicity for RCA Victor Group and Sony Classical, is moving into a different service arena, Jacobs and a partner have

started New York-based Holistic Life Management, a company that incorporates experts in a number of holistic areas. Jacobs says she is focusing on a music industry clientele.

Former Billboard staffer Bruce Haring has just published "How Not to Destroy Your Career in Music" (Lone Eagle

Publishing). The breezy book concisely and wittily advises musicians on what pitfalls to avoid as they navigate their way through choppy music biz waters, Lone Eagle is owned by Billboard parent VNU.

CHRIS BOTTI (cont.)

"Are You Lonesome Tonight?."

given what Botti calls the "instant heartbreak" treatment by Buchanan

"I wanted to give these vocalists an opportunity to sing songs they normally don't get a chance to sing," he says, "Except for Doca Dassos | know all those singers personally beforehand. I have a working relationship with them, so it wasn't a question of having the label line up a hunch of allusters *

As for criticism from the traditional jazz world that Botti's style veers into smooth jazz territory, the trumpeter is not fazed

"I look back to Miles Davis working with [arranger] Gil Evans to get that melodic orchestral sound " he save And he points out that the trio of arrangers from the last CD-Jeremy Lubbock, Gil Goldstein and Billy Childs-are onboard again.

"This is not dumbed-down music, but sophisticated and romantic " Botti savs "And to think that today it could sell like a pop record for the adult audience, that's exciting to me. It's like finding a needle In a haystack " Botti pays homage to Davis

on the DualDisc version of "To Love Again" in addition to livein-studio footage of two instrumentals from the CD there are two non-album performances: "Milestones" and "Flamingo Sketches," both by Davis.

taking the risk "to promote a trumpet player like me." Columbia Records Group chairman Will Botwin returns the

"Chris is special, both as a musician and a person," Botwin says "He's dedicated nassionate and a joy to work with. Our goal with the last album was to break Chris out. We're so pleased with the results that we're gearing up to take the new CD to a new level. We're expecting big things."

While there is not an officlai single, Botwin says the label is nushing the jushly romantic Sting collaboration, "What Are You Doing the Rest of Your Life?," as a prerelease

Botti credite Columbia for Tunes exclusive: the Scott song to smooth jazz radio; and the Buchanan number to triple-A. A full-page ad will run in The New York Times Oct. 16, and a half-page ad will appear on the same day in the

Los Angeles Times. Rotwin also says Columbia is aggressively working TV, including appearances on "Today" Oct. 18, "The Tony Danza Show" Oct. 20 and "The Late Late Show With Craig Ferguson" Nov. 29.

There is also a directresponse TV campaign with aris running on such outlets as A&E, the Food Network Owner Fox News, Bravo and the National Geographic channel, from mid-October to mid-November

Spot ads will also run during "Today," "The View," "Live With Regis and Kelly" and "CBS Sunday Morning."

In the first week of December Rotti will perform on two high-profile CBS-TV programs: daytime soap "The Young and the Restless" and the prime-time "Victoria's Secret Fashion Show."

Botwin says a Botti return to "The Oprah Winfrey Show" has yet to be nalled down. His appearance last year dramatically triggered sales of "When I Fall In Love " Borders pop/jazz buyer Jessica Sendra says, "I've never seen a snike like that The album was following a tradi-

tional sales pattern and then

went through the roof. I was

caught off guard. We learned from experience. I'm being very aggressive with the new CD." Borders will offer a chain-

only limited edition of "To Love Analo" with a honus track: an instrumental version of "Body and Soul." Another Borders exclusive is a boxed set of Botti's last three Columbia CDs, Including 2003's "A Thousand Kisses Deep" and "Night Sessions." in addition, the New York Borders store at Columbus Circle will feature an In-store Botti performance Oct. 19.

Sendra is upbeat about "To Love Again." She says, "I antic-Inate this and Diana Krail's new Christmas album will be among our biggest sellers this coming season, across genres."







Very Blackalicious

Cult Faves Round Up Diverse Guests For Anti- Records Set

av Area duo Blackalicious released its fifth studio album. "The Craft," Sept. 27. Although chart success has eluded MC Gift of Gab and DJ/producer Chief

Xcel, they have amassed a loval following with their organic brand of hip-hop. We may not have gotten

on MTV or whatever-not to say that we're going to run from that-but year by year, brick by brick and piece by Including R&B/jazz singer Ledisi. British neo-soul duo Floetry and legendary funkster George Clinton, who can be heard on the track "Lotus Flower." Gab and You learned first-

hand to respect Clinton's creative process. "It was an incredible experience." Gab recalls, "Just the fact that he would work with us was like. the heavens opened up. The process was like watching a

master at work. When he put

peal to a hip-hop audience. given the connection hetween hip-hop and spoken word, "Both rappers and poets act as griots and orai historians." Celia says, "The two are very intertwined and related."

Helene and Celia Faussart

believe the album could an-

Helene adds, "We wanted to take a gathering of poets from both sides of the Atlantic and put them together to explore poetry in a new way."



piece, we've built our fan base up, and that's definitely a blessing," Gab says.

The new album marks the duo's debut on Los Angelesbased Epitaph Imprint Anti-Records after a stint on MCA.

"When MCA folded, we had already been working on our record," Xcel explains, "so we wanted to be someplace that was going to be well-funded, allow us to be free and not get in our mix. [Anti-] offered us a deal that made sense on every level."

With creative control in their hands, they assembled an eclectic roster of quests, 20 on Triloka/Artemis.

his vocals down, he sounded a little III, so we were like, 'Do you want to do that again?," and he was like, 'No, I meant to do that. Keep recording."

The result? "By the time he got done. he'd done about 10 layers of vocals. It came out to be a masterplece."

IT'S ALL RELATIVE: Though they are best-known for their bilingual harmonies, Afro-French sister duo Les Nubians dabble in spoken word on their latest project, "Echos: Nublan Voyager," which dropped Sept.

QUICK HITS: The deadline is approaching for the competition to compose a theme song for PJ Tight, Nelly's new diet energy drink. Entries, due Oct. 20, will be judged against a theme recorded by new Derrty Entertainment act Thin line that can be heard at itgiripublicrelations.com.

Fratt House is out to prove that talent runs in the family on its self-titled debut album, released Oct 11 on Lethal Entertainment. The uncle of group member E Money is none other than Snoop Dogg, and partner GB is the son of West Coast rapper RBX.

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V JONATHAN COHEN

in less than five years, Alicia Keys has accomplished more than seasoned performers twice her age, from releasing two multiplatinum albums and winning nine Grammy Awards to consistently seiling out concerts. Keys' performanca chops are spotlighted on her new CD/DVD. "MTV Unplugged," which J Records released Oct. 11. The project features new single "Unbreakable," which is No. 48 this issue on The Billboard Hot 100, plus collaborations with



Common, Mos Def, Damian Mariev and Margon5's Adam Levine.

Q: Why do you think doing an "Unplugged" session was a good fit for your music?

A: Before I even not signed, I'd play these small clubs, or hotels even.

When I did gat signed and I was going around letting people know what I was about, that's exactly how I did it: me on the piano, playing a couple of songs I'd written and talking to the people in between. That's how I got my performance chops up. Now, when I perform in front of large audiences. I'm much more comfortable, because I've already performed in front of tiny audiences—which is much harder. honestly. The smaller you strip things down, the more you depend on the songs and yourself, as opposed to arrangements.

To go back to this style is one of the reasons why I really wanted to do this "Unplugged." Obviously it was a little different than me and my little Kurzweil keyboard, but it was that feeling. I could look at avery face in the audience.

Q: What is the origin of "Unbreakabla"?

A: It has been around since the sessions for the last record [2003's "The Diary of Alicia Keys"], and it was one of the favoritas for the album. But when we started putting the album together, it just wasn't right for it. The style is so perfect for "Unplugged," so I decided to put it in there.

Q: Are you planning to tour anymore this year? A: I was just talking to Bono the other day, and ha was like,

"Are you doing shows?" I've just been off the road for a monthand-a-haif, and he was like, "You lucky girl," Something I've learned from people like U2, the Stones and Lenny Kravitz is that the grind of live shows is so necessary (to build your career). Wa were on the road for two years straight doing shows. But for now, I'm not really doing anymore shows. I might do a couple of spontaneous, small, "Unplugged"-style things.

Q: Has any new material for your next studio album sprung

A: Oh, there's been a lot of things springing forth from me. [laughs] I have this naw direction I'm faeling I will go in for the next album, I've been playing around, experimenting and vibing on different styles. I have about four or five songs I've been working with, but I'm constantly writing all the time. I'll be really focusing on my next album at the top of this next year.

Q: In the midst of all thase other projects, have you found time to do any writing with other artists in mind? A: Well, there are a couple of things I'm working on, but they're not

official. There are some really great collaborations that myself and my partner Crucial are working on. Wallke to write for artists we connect with, even though it's all different styles of music.

Q: Has your next book begun to take shape?

A: It is percolating, it will be based off my journals I've kept since I was 9. But it won't be an autobiography, it will be more ilka a noval, using the likeness of a young girl with big draams and all the normal, everyday things from when you first can write them down to when you're 21. There's no date yet. I think this one is going to take me a little bit of time.

COUNTRY BY PHYLLIS STARK

McBride Makes Time For **Country Classics**

FACT FILE

Labal: RCA Records

Management: Bruce Allen Talent

Booking: Creative Artists Agency

Publishing: none

Bast-selling studio

(2003), 1.7 million

NASHVILLE-After establishing herself as one of country music's ton female artists. Martina McBride decided to nay homage to the classic country music on which she was raised

Her new RCA album, "Timeless," contains covers of 18 wellved classics. The CD, which hits stores Oct. 18, includes such chestnuts as Jeanne Pruett's "Satin Sheets," Loretta Lynn's "You Ain't Woman Enough," Connie Smith's "Once a Day" and Lynn Anderson's "(1 Never Promised You A) Rose Garden," which is the project's first single. It is No. 26 on the Billhoard Hot Country Songs chart this issue. McBride is a proven hitmaker at country radio: Since her first

RCA release in 1992, she has landed 18 top 10 hits on Hot Country Songs, including five No. 1s.

Still, some radio programmers believe an all-covers album can be a tricky move even for such an established artist as Mc Bride. Country KRST Albuquerque, N.M., PD Eddie Haskell says uch a project is "a little risky from an airplay standpoint. Realistically, how many remakes in a row can be singles?"

"I think it could be risky," agrees Clear Channel/Austin OM nd regional VP of programming Mac Daniels, who also thinks it has the potential to "be a big hit."

Indeed, her label is pursuing several avenues of exposure to alert fans to the new project. "We figured with this album that we weren't oing to solely rely on radio to create the awareness," RCA VP of marketing and artist development Ion Elliot says.

McBride save she never considered the business side of the equation when making the album, focusing exclusively n the music.

"I really don't know what's going to happen with it," she admits. "I have no idea if it's going to be commercially succorefulor not but I warn't really concerned with that,

which was a freeing feeling. "Timeless" is McBride's eighth studio album. She also released a greatest-hits set in 2001 that has sold 2.7

million copies, according to Nielsen SoundScan McBride enlisted Dwight Yoakam sing harmony vocals on "Heartaches

by the Number," originally a hit for Ray rice and for Guy Mitchell, both in 1959. She also recruited Dolly Parton to duet on ohnny Cash's "I Still Miss Someone. The album's songs date back as far as 1951. The newest song McBride recorded for the project was Tammy Wynette's 1976

hit "Til I Can Make It on My Own. "I don't feel like I'm setting out to do any heroic preservation," McBride says of the project. "I just love this music . . . I did ones that felt like home to me."

'TIME TO GRADUATE'

In her first outing as sole producer on one of her albums, McBride hired only musicians who felt as passionately about the classic songs as she did. "I didn't want somebody that was just a hired gun on a session," she says. They included her longtime producer Paul Worley (also chief creative officer at Warner Bros. Records), who was relreated to the role of guitarist this time. McBride says Worley "taught me

everything I know about making records" during the albums they previously made together. "He's a mentor to me in the truest sense of the word," But, she says, "I felt like it was time to make a record on my own. It was time to graduate."

RESPECT FOR THE ORIGINALS Rather than going into the recording process with a long list of

sones in mind. McBride and the musicians spent a lot of time noodling around in the studio trying things out that McBride or one of the musicians would suggest. Once they decided to record something, they started each ses-

sion by spinning a copy of the original recording, and sometimes other versions when the song had been a hit for multiple artists. Then, they would create what McBride calls a "bluenrint" for the song, "always paying respect to the original," she says. For the most part, Mc Bride stays true to the originals, because,

she says, her goal was not so much to undate the songs as to pay tribute to them, their writers and the original artists.

She has received mild criticism for that decision KRST's Haskell says of her take on "Rose Garden":

MCRRIDE

She didn't really make it her own . . . It really is a clone of the original. I would like to have seen her update it somewhat."

"These aren't my songs," McBride explains. "My intention wasn't to make them Martina McBride songs."

Regardless of his opinion. Haskell says the song is performing "phenomenally* at KRST and generating "great listener response." McBride, the reigning Counto: Muric Aren famala socalist of the year, cut 24 tracks, then had to narrow the field to 18 for the final CD. But most of the remaining songs will

not go to waste. Four are included as bonus tracks on a custom version of the project for Target stores. An exclusive limited-edition album for Wal-Mart will feature a 30-minute DVD chronicling the making of "Timeless."

RINGTONE BUILDS AWARENESS

In an effort to reach beyond country's core con-

sumer, a marketing campaign kicked off Aug. 9 with a tie-in with Sprint that made "Rose Garden" available as a ringtone exclusively on Sprint PCS Vision phones for a week. Elliot says that deal created "an initial boost . . . of early awareness for the song. On Oct. 8 CMT debuted a one-hour con-

cert, "Martina McBride: Timeless," that will be broadcast multiple times. Other upcoming TV appearances include NBC's "Today" and PBS' "Soundstage." On Oct. 22, McBride, a member

of the Grand Ole Opry for 10 years. will be the first artist given a full hour of performance time on an Opry broadcast. The special show, to air on GAC, will feature McBride performing the "Timeless" songs with other Opry members and guests, including some of the songs' original artists. Price is among those confirmed to participate.

Blowin' With A Fresh Wind Dolly Parton Says Album Of Topical Songs Is A 'Sign Of The Time

n the eve of her 60th birthday, Dolly Parton has the verve, sass and energy of someone 35 years her junior. She is crisscrossing the country on her Vintage tour-a trek that surrounds the Oct. 11 release of her new album, the self-produced

"Those Were the Days." And in her scarce downtime. she is penning the score to the Broadway-bound musical "9 to 5," which is based on the 1980 hit film that starred Parton, Jane

Fonda end Lily Tomlin For the aptly named Vintage tour-produced by the House of Blues-the legendary artist performs a mix of Parton classics and songs from the new Sugar Hiti Records album, which is a collection of covers from the 1960s and 1970s. But these are

not just any old songs. For the most part, they are folk-pop nuggets of a political bent. Originally created during e time of strife and unease, eradefining songs like "Blowin' in the Wind," "imagine" and "Where Have Ali the Flowers Gone" take on a contemporary meaning in 2005.

The songs are in stark contrast to the rally-round-thetroops sentiment that permeated Parton's 2003 set. "For God and Country." in this way, the songs on "Those Were the Days" question rather than uphold.

"For me, these songs are not really political but more exign of the times," Parton says. "i see them as songs of hope. songs with strong messages, songs that take on a new relevance today."

For Perton, these songs could have been written vesterday. "With everything going on in the world today, these lyrics are right on the money," she says. With a sense of giee, she adds. "And now, I'm the

messenger of these songs." But she is not alone on this fine collection. She is joined by veteran artists who originally

made some of the songs famous (Roger McGuinn of the Byrds, Yusuf Islam aka Cat Stevens, Tommy James and others)-as well as by contemporary voices, including Norah Jones, Alison Krauss, Kelth Urban and Nickel Creek

Because of the album's con cept. Parton is poised to bring a passel of new fans into her fold -while not losing the ones that have remained by her side over

James, who sings with Parton on "Crimson and Clover," a song that he and the Shondells took to the summit of The Bills board Hot 100 in 1968, believes people will raily around this release. "She'll bring her whole audience-the young and the old-to this recording," he says.

Sugar Hill, which is part of the

Welk Music Group family, is sending John Lennon's "Imagine" to country, bluegrass and AC radio The track has been available at Apple Computer's Tunes Music Store since late September, A video is being

iensed this month in New York. Lennon's widow Yoko Ono. who does not appear on Parton's album, finds the timing incredibly right for this cover of "Imagine." Not only has the song remained relevant, but "the scope of the lyrics are

increasing." One says, "This shows the timelessness of John's prophetic, visionary songwriting." Evan Bridwell, PD of country KUZZ Bakersfield, Calif., calls

Darton a "timeless artist" who is still welcomed on contemporary country radio-both her vintage and new material. He believes she has a good shot of scoring a hit with "Imagine" and with the aibum, "People-her vounger fans in particular-see her as something beyond e tra-

This is what her label is counting on. Which helps to explain Parton's many TV appearances the week of the album's release: "Good Morning America." "The Eilen DeGeneres Show," "The Tonight Show With Jay Leno," "Late Night With Conan O'Brien" and others.

ditional country artist," he says.

The following week is equelly busy for Parton, and includes appearances on "The Tony Danza Show" "The View" and "The Dally Show With Jon Stewert."

"The focus is on the 25-50 age group," Welk Music Group president Kevin Welk says. To reach this audience—and in addition to the tour, TV appearances and Internet promotions-Welk has set up several promotional campaigns with key retailers, including Borders

Books & Music. in early October, Borders began selling a "Those Were the Days" sampler for 49 cents that includes "If I Were a Carpenter" in its entirety and snippets of three other album tracks. The sampler comes with a \$5 coupon toward the purchase of the album.

Borders country/bluegrass music buyer C.J. Snow says the chain will be promoting the album heavily this fell. It will be prominently featured in in-store newsletters, on the Borders Web site and in national print ads. "This is the biggest biuegrass title of the year," he adds.

Perhaps, but for Parton, It was simply a matter of recording songs that she always held near and dear to her heart. "These are songs that need to be heard again end again," she says. "For me, their messages and the timing were just right."





Nashville Scene PHYLLIS STARK pstark@billboard.com

ORBISON STAMP? OH, PRETTY IDEA

The staff at Nashville-based Orbison Records is petitioning the United States Postal Service and asking Congress for its support for the creation of a postage stamp honoring Rock and Roll Hall of Famer Roy Orbison.

If approved, the stamp will mark what would have been the Grammy Award-winning Orbison's 70th birthday next year.

Orbison Records VP Jed Hilly recently met with several lawmakers on Capitol Hill seeking support for the measure. Tennessee Senators Bill Frist and Lamar Alexander have given their endorsement. Efforts supporting the stamp include numerous online peti-

tions, including one that has been signed by U2's Bono and by Olivia Harrison, the widow of former Beatle George Harrison (Harrison and Orbison were bandmates in the Travelin' Wilburys.)

SIGNINGS: RCA Label Group has signed Atlanta-based coun try band the Lost Trailers to its BNA Records imprint. The group released "Welcome to the Woods" on Republic/Universal last year. Blake Chancey is producing their BNA debut, with a first single due early next year. Jimmy Perkins of Texas-based 823 Management reps the group. Houston-based independent label Compadre Records recently

signed Austin band Honeybrowne. The group's first album for the label, "Something to Believe In," is due Nov 15. EMI Music Publishing has signed hit songwriter Tom Shapiro

to a long-term deal. EMI will represent all of Shapiro's future songs, as well as his catalog from the past six years. Shapiro is a four-time RMI songwriter of the year

Songwriters Liz Hengber and Thom McHugh have signed publishing deals with Blacktop Music Group, a company co-owned by Clint Black

Stage Three Music has inked veteran songwriter Steve Leslie to an exclusive publishing deal. Leslie has self-published for the last three years. Prior to that, he wrote for EMI Music Publishing. Twenty-year-old newcomer Charlie Pate has signed with Disney Music Publishing Nashville.

HONORS: Kenny Chesney will receive ASCAP's Voice of Music award during the performing rights organization's 43rd annual Country Music Awards, set for Oct. 17 at Nashville's Ryman Auditorium.

The award is given to artists and songwriters "whose music gives people's lives a voice through song," according to ASCAP. Previous winners include Garth Brooks, George Strait and Diane Warren.

ON THE ROW: Donica Christensen joins Nashville-based Compass Records as director of publicity. She previously was a publicist at Commotion PR, also in Nashville.

ON THE ROAD: To mark its 10th anniversary of recording. Lonestar is returning to its Texas roots with the Coming Home to Texas tour. For the first time in many years, the group will play the clubs where the members launched their careers. The

outing kicks off Oct. 19 in Austin and runs through Oct. 26 in Wichita Falls. Lonestar guitarist Michael Britt says the group had "priced ourselves out of a lot of clubs," but it will be scaling back its road show

to make this tour work for the sake of nostalgia. In other news, Miranda Lambert and Tracy Lawrence have been tapped to open George Strait's 2006 tour, which will take them to

25 cities in the United States and Canada. The tour begins in mid-January and runs through June. The MCA Nashville duo Hanna-McEuen has embarked on a fall

tour that finds the pair opening various dates for Dwight Yoakam, Dierks Bentley and Gary Allan, as well as headlining performances. The twosome will be on the road through Nov. 8.



With Producer Visconti, Danish Band Makes Famous Friends

When Danish alternative rock quartet Kashmir teamed with producer Tony Visconti (T-Rey. David Bowle, Thin Lizzy) for fifth album "No Balance Palace." It not a vastly experi-

enced head behind the console-nius his address book Working on the album in New York, Visconti recruited Rowle to duet with Kashmir's people to grade me?' So I Kasper Eistrup on "The Cynic." And the producer called in another friend, Lou Reed, for a

vocal on "Black Building." "When Tony suggested [Reed]," Eistrup recalls, "we sald, 'Why not? We already have Rowle! *

Sony BMG released the 11track set Oct 10 in Scandle navia, and will roll it out internationally in the coming months A U.S. release date

has not been set. "No Balance Palace" is more guitar-driven than cerebral rock predecessor "Zitilites" (2003), which won multiple domestic awards and built solid fan bases in Australia and Japan, Eistrup says the new set involved much studio improvisation. "It took time to find our way into it " he admits

Kashmir plays European dates booked through Danish company BeatBox this month and next, with Japanese and Australian shows set for 2006. The band's publishing is through Copyright Control. -CHARLES FERRO BROWN ROSE: Artist Ian Brown is rarely accused of false modesty.

The former Stone Roses singer even recently quit karate classes because he would not take criticism from his instructors "I was reading about Bruce Lee," he says, "and thought, 'Who are these

gave up at brown beit." Brown's unshakable selfbelief informs the title of 17track compilation "The Greatest " which trawls the four solo albums he has released since the Stone Roses' 1996 split. The set also includes the September U.K. hit "Ail Ablaze." Koch Records scheduled

the album for an Oct. 18 release in North America Elsewhere, it arrived Sept. 19 through Universal. "The Greatest" appeared

on Universal's Fiction Imprint in the United Kingdom and entered the Official U.K. Charts Co. albums listing Oct. 1 at No. 5. The label says shipments have passed the gold mark (100.000 units).

Brown played European festivals this summer and a headlining European tour will begin in the United Kingdom next month. U.S. dates are under consideration.

North American shows are booked through the Agency Group; all others are handled by Brighton, England-based 13



BELATED BANG: Time was on their side. In September, 40 years after a compliation gave the Rolling Stones their first Italian chart-topper, the veteran rock act finally hit No. 1 in Italy with an original stu-

"A Bigger Bang" (Virgin) spent two weeks at the top of the FiMi album chart following its Sept. 2 release. Virgin Music Italy director of marketing Marlo Sala says shipments have reached 60,000 units, with the label alming for 100 000 by Christmas. He expects sales to benafit from lead single "Streets of Love" being the soundtrack to a current Vodafone

TV ad campaign. The Stones' compliation "Around and Around" (Decca) topped the Italian chart in 1965. Their only other No. 1 in the country was 2002's bestof set, "Forty Licks" (Virgin).

"The band, after having been considered dinosaurs in the 1980s and 1990s, are deemed cool again," Sala says, "They've won over young [Italian] fans with a no-frills set, while winning back older ones." -MARK WORDEN





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The Sound Of 'Ohio'

kins of Nickel Creek lend their bluegrass talents to the upcoming Milan Records score to "The Prize Winner of Defiance Ohio * Due Oct 25, the soundtrack to Jane Anderson's directorial debut was composed by John Frizzell, who immediately thought of the fiddle player

and guitarist for the film's blend of rural sophistication. "It was so much about Sara's fiddle and the sound of American nostalgia,

Frizzell cave

The DreamWorks movie set in the 1950s, stars Julianne Moore as the jinglecomposing spouse of an alcoholic, who keeps her family affoat by winning slogan-writing contests run by companies hoping to pro-

mote their products. The composer spent two days with the musicians.

placing the microphone close of "The Surreal Life." in the to the instruments for an organic sound

"You can just feel how (Sara's) hands are on the instrument, and it's very delicate," says Frizzell, who also plays ukulele on the soundtrack.

To prepare, Frizzell listened to the audiobook of the 2001 memoir by Terry Ryan, "The Prize Winner of Deflance. Ohio: How My Mother Paired 10 Kids on 25 Words or Less."

"The first piece of music for a scorel is very much like a first date, and if it goes well, the love affair can begin." Frizzell says

THINK YOU CAN SING? Yes. VH1 has rounded up another motley crew, this time including Morgan Fairchild, Bai Ling, Antonio Sabato Jr., Carmine Gotti and Joe Pantaliano.

No it is not the latest cast

channel's newest reality venture "But Can They Sing)" these stars will fight it out karaoke-style.

Premiering Oct. 30 at 10 p.m. ET, the six-week series will feature the performers working with vocal coaches and a dance instructor in preparation for a live performance each week. The approved song list includes karaoke standards by Kelly Clarkson, Cher, the Pretenders, Barry White, David

Bowie and Madonna. America, of course, will vote on its favorite celebrity each week to decide who stays and who should be cutting Ricky Martin covers with William Hung.

The winner, compiled from online votes through VH1's broadband network Vspot, text messages and a toll-free number, will be rewarded



Classical Score

ANASTASIA TSIQULCAS atsiguicas@billboard.com

A Constant Gardiner drew Litton (Hyperion), which

It must have been an incredibly sweet moment for John Fliot Gardiner when he and his Monteverdi Choir and English Baroque Soloists won record of the year at The Gramophone magazine's annual awards ceremony Sent 19 in London They were recognized for the first volume in their Bach cantata pilgrimage.

The album was released on Gardiner's own Soli Deo Gloria label, which he set up after Deutsche Grammophon dropped him and canceled its plan to have him record all 198 of Bach's surviving sa-

Another Gramophone honoree was pianist Steven Hough's recording of the Rachmaninov piano concertos with the Dallas Symphony Orchestra and conductor Anwon editor's choice. The justretired string quartet the Lindsays received the special achievement award. San Francisco Symphony music director Michael Tilson Thomas was named artist of the year, and tenor Placido Domingo won the Classic FM Listeners' Choice Award

Farlier in the same week Gramophone editor James Iolly flew to New York to present mezzo-soprano Marilyn Horne with a lifetime achievement award, given in association with New York radio station WOXR.

Naxos won the label of the year prize. Once a cheeky budget upstart, it now often sets the pace for artistic and marketing innovations. The label's roster includes conductor Marin Alsop, who was recently awarded a Mac-Arthur Foundation fellowship, better-known as the "genius grant."

We have a queue going round the block of people who want to record with us now." Naxos founder and chairman Klaus Heymann says.

After succeeding with extensive American, lapanese and English music series, the label will expand into additional cultural explorations. Heymann says: "Next up is a 'Greek Classics' series with the Athens State Orchestra which will survey the work of such composers as Nikos Skalkottas.

Naxos also earned high praise for its recent commission of four new string quartets by Peter Maxwell Davies that the Maggini Quartet recorded for the label, in the







with a donation to the charity of their choice.

RED EYE; P.J. Olsson's love song to marijuana, "Visine." is getting top billing in the upcoming Joe Eckardt-directed "Nice Guys." The track is the lead single from Olsson's Brash Music debut, "Beautifully Insane," which was released Sept. 27.

The film, expected in early 2006, stars Jason Mewes as an aspiring film director who devises a plan to steal a fenced case of government-issued marijuana and return it to the FBI for the reward money to finance his movie.

Olsson's laid-back delivery of fantastical lyrics like "Had a dream 'bout Josef Stalin/Was his son haulin' out of Moscow/ On a jellyhean with wheels" makes it perfect for the film's trailer Eckardt says

wake of that critical hit, Heymann says, "We're looking for new composers with whom we can do similar projects in the future "

Naxos' online presence is formidable and includes free, weekly thematic podcasts. *Every podcast gets downloaded 3.000-4.000 times." Heymann says

In addition, the label's entire catalog, along with those of the Marco Polo and Dacapo imprints, is available for download on the subscription site naxosmusiclibrary.com. "Most of our subscribers are schools and institutions," Heymann says, "but that means those subscriptions reach very many users."

The label is also developing a blog for its U.S. Web site in conjunction with contemporary music site sequenza21.com.

IN BRIEF: XM Satellite Radio is wooing the classical music audience by replicating its successful "Artist Confidential" series of live performances and one-on-one artist interviews, "Classical Confidential" debuts Nov. 2 with host Martin Goldsmith: the first two installments feature violinist Joshua Bell and mezzo-soprano Cecilia Bar-

Naxos head KLAUS HEYMANN

savs many

artists are e

to record for

winning label.

the award-

toli, respectively.

will make performances from the orchestra's radio broadcasts available on iTunes and other digital music stores.

Fund-raising efforts for the victims of Hurricanes Katrina and Rita continue within the classical music community. For updated information, visit anastasiat.com.

The Milwaukee Symphony Orchestra is launching MSO Classics, an online label that

In The Spirit DEBORAH EVANS PRICE OPTICE@billboard.com

GOSPEL'S DREAM TEAM Genre's Top Execs Form Collective To Seek Out Opportunities ists to perform at a Nov. 20

event. "[I] put him in con-

tact with several booking

agents to make sure he was

connected with the right

people to fulfill the request."

Williams thinks corporate

America is beginning to court

the gospel community. "Blue-

chip advertisers are really

the collective spearheaded

the About My Fether's Busi-

tured workshops taught by

artists, managers, attorneys

end record execs as well as

nightly concerts. Next year's

Williems seys.

United States."

Aug. 24-26.

There is nothing like cooperation to move a community forward. In that spirit, four of the gospel industry's top executives have joined forces to form a collective that some are referring to as the "gospel music dreem teem."

The partners are Zombe Gospel president/Zomba Music Group senior VP Max Slegel: Gospel Music Channel director of music industry development Alvin Williams: SONHO Entertainment CEO Elvin Ross, who is also creator/executive producer of the "Gospel Dream" talent competition; and Kerry Douglas, publisher of Gospel Truth magazine and CEO of

> Worldwide Music. They are working together to increase opportunities for gospel artists and executives. Fach member will maintain his current position, while devotincitime to this new endeavor Though there is no officiel name for the collective, there

is an agenda. Siegel says "unity and focus" are among the goals "On a daily basis we're all

working together trying to sunnort one another," he says. "As the popularity of faithbased entertainment has grown over the lest couple of years, there are a lot of neople who have jumped in the middle of the community and tried to broker relationships We've found they eren't elways the right people."

Siegel says when a major corporation wants to become involved with gospel music. the collective will help facilitete those reletionships

"People in the Christian and gospel genre know us," he seys, "But we don't know that someone in corporate America knows who to pick up the phone and call if they want to do husiness with the entertainment community."

Williams cites a current example. He received a phone call from an executive at Champs Sports, who

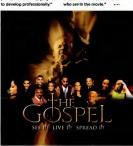
SPREADING THE GOSPEI . was looking for gospel art-

Gospel music hit movie theaters Oct. 7 with the release of "The Gosnel" a new film featuring artists Donnie McClurkin, Fred Hammond, Martha Munizzi and Yolanda Adams, among others. The soundtrack is available from Zomba Gospel, a division of Sony BMG. The film ranked No. S in its opening weekend, according to The Hollywood Re-

getting into the faith-based porter, and grossed \$8.2 million marketplace, because the during its first four days faith-based [consumer] is the "There's a lot of synergy with the record side and the most loval consumer in the movie side." Zomba Gospel Among its first initiatives, president/Zomba Music Group senior VP Max Slegel says. "The music end the soundtrack drives as many people to see ness conference, recently held in Indianapolis. It fea-

the movie as the movie drives neonle to the soundtrack For those who go see the film end are not familier with gospel music, Siegel expects them to leave theaters as fans.

conference will remain in Indianapolis and will be held "People might on not know. ing who Fred Hemmond, "A lot of people are called Martha Munizzi or Donnie Mcto ministry, but they don't re-Clurkin ere, and they'll disally know where to go to decover some wonderful artistry velop their skills to make it e within the context of this vocation," says Siegel, who movie. It's good for us, behopes the conference will help cause it creates an awareness provide "a road map [on] how of the ministries of the artists







WITHERS SEES LEGACY REISSUE

"You don't know how frigging good you are. Just be yourself and sing."

That is the advice rock icon Graham Nash offered 34 years ago to a nervous Bill With

occasion? The recording of Withers' 1971 Sussex Records debut album, "Just As I Am."

The former Navy man and Boeing airplane-toilet-seat-maker relaxed enough to spin off two major

R&B hits, "Ain't No Sunshine" and "Grandma's Hands." Those, in turn, launched a career studded with such enduring R&B/pop gems as "Lean on Me," "Use Me," "Lovely Day" and "Just the Two of Us."

Columbia/Legacy commemorated Writners' momentous debut Oct. 11 with a Dual-Disc reissue of "Aust As I Am," which also marks the album's U.S. CD debut. The package includes an original stereo mix of the album on CD plus a DVD S1 surround-sound version. The DVD also features a specialty commissioned 20-minute documentary and rare virtage fostage of Withers performing three of the tracks. Complementing the

Withers-penned inernotes are studio recollections by the albums original producer, Booker F, Jones.

Over breakfast recently in Los Angeles, the 67-year-old Withers showed he is still the frank-falling independent thinker who, early in his low-hate relationship with record labels, dubbed ABR an acronym for "instanonities and redundant."

"I don't call A&R that just because I'm grouchy," he says in his distinctive Slab Fork, W.Ya, drawl. "When I wrote and produced "Lean on Me' and 'Use Me,' the first thing I was asked was, "Who let you go in the studio and make this stuff?" The most profound suggestion I got was someone try-

ing to prod me into doing a cover version of Elvis Presley's "in the Ghetto."

The self-described "left-field" singer says he began writing his own songs because "I couldn't find any songs that didn't sound like all the others." And he is definitely having the last lauch.

In addition to being sampled by rappers (including Blackstreet on the hit addition to being sampled by rappers (including Blackstreet on the hit tracks. Yuse Mer and 'Just the Two of Us' are in TV ads for GMC trucks and Chase bank. The film "Roll Bounce," starring Bow Wow, features "Lovely Days" And Withers sang behind NaroonSo on anew version of "Day" for an upcoming Jimmy

Buffett film titled "Hoot."

There is also no discounting his influence on a string of contemporary artists, including Raul

Midón, Chris Pierce and John Mayer.

Still, the self-deprecating Withers says he is content simply to kick back and enjoy life. Which is something he did this summer when he was inducted into the Songwriters Hall of Fame with

isaac Hayes, David Porter and others.
"That was such a fun night. I got to sing with my daughter Kori," he recalls. One of Withers' three chil-

I nat was such a run night. I got to sing with my daugner Kort, "he recails. One of witners trived char drien, Kori is a Columbia University alumna who recently received an IM.F.A. I musical theater writing from New York University's Tisch School of the Arts. Withers' most recent writing and recording credits are on Buffett's 2004 album, "Licensed

to Chill." in addition to penning the track "Simply Complicated" with Buffett, Withers guested on his own "Playin' the Loser Again." Though Withers still dabbles in recording at his homes tudio, he is not concerned about touring or even issuing another album—despite word that there is unreleased material to be mined.

"I feel very flattered that my songs have become part of the American landscape," he says. "But I don't want to make a fool of myself, dragging myself around the country trying to be something i'm not. It's too late to learn to play show business now. I never did it before. I don't know how."

But 34 years later, does he finally understand just how "frigging good" he is? Withers pauses nearly a minute before answering grudgingly: "Probably, i should have been better. But all things considered, i did the best i could."

OF NOTE: Several R&B/rap acts have segued to Los Angeles-based management company the Firm produce/artist/Vrigin Urban president Jermales Dupti, nappes David Banner and Saignon and tot R&B newcomer Keyshia. Col. Banner's album, "Certified," debuted at No. 6 on The Billboard 200 in the Oct. Basson Saigno is perspinghis majer-bab debut for Atlantic. Cols. currently on Karya West's 37-City Touch the Sky tour, is soming up the Hot R&B/Hig-Hop Songs chart Wish Thouch Have Chessed."

Additional reporting by Melinda Newman in Los Angeles.

Green tooks and charge stocked Day." And for an upcoming Jimmy

NOWHEARTHIS YOUR GUIDE TO UNSIGNED BANDS

>>>DIRTY POWER

The anthems are already in place. Dirty Power has won a following in San Francisco with a wallop of '70sinfluenced hard-rock riffing and pool-hall bravado. Like the city's High on Fire, Dirty Power possesses some stoner-rock grit, having completed an album and an EP full of intense rhythms and husky guitars. The act's self-titled debut was released in 2003 on the now-defunct Dead Teenager Records, and frontman Patrick Goodwin estimates that it has sold about 3.000 copies. It also won the group a cheerleader in Seattle producer Jack Ending (Nirvana, Mudhoney). who will go into the studio with the band this fall to record a follow-up. Additionally. Dirty Power will act. as Endino's backing band on his upcoming West Coast tour. Right now, the band plans to go it alone in releasing its sophomore effort. "I would entertain a label putting out our record, but it seems like we're being left to fend for ourselves." Goodwin says, "But you never know what's going to happen."

Contact: Patrick Goodwin, patrock@dirtypower.net
-Todd Martens



Latin Notas LEILA COBO ICODO@billboard.c

WITHERS

SGZ. Univision Move Forward

Indie Label's Execs Remain While Major's Roster Expands In Wake Of Acquisition

nivision Music
Group's acquisition
last month of a majority stake in indie
label SGZ Entertain ment gives Univision a
small but healthy tropical roster that includes La India and
Tito Nieves.
It also leaves in place SGZ

founders George Zamora, who remains as president, and producer Sergio George, who stays on as VP of A&R. Univision declined to reveal

the purchase price or the specific percentage of ownership in SG7

While the new SGZ/Univision roster enhances the major's tropical urban repertoire, just as important 'is our ability to have someone like George Zamora—who is a seasoned executive with a track record for developing talent—

and Sergio George." Univision president/CEO José Behar says. SCZ, Iaunched in 2004 by Zamora, a former president of Warner Music Latina. and Grammy Award winner George is one of the few recently established Latin indic labels that remains in business and

on the charts.

Moving forward, SGZ product, formerly distributed by Sony, will be distributed by Universal Music & Video Distribution. The first album under the new ownership is Nieves' "Hoy, Mañana y Siempre." due Nov. 22.

On the production end, George is working on several Univision projects, including the debut album from Anais, winner of Telefutura's reality show "Objetivo Farma." The album is due in November.

George also penned the song

"Arriba Arriba," which has been tapped by Univision's sister TV network as its official theme for the 2006 World Cup.

A LATIN SOURCE: This month, The Source will become the latest publication to vie for the Hispanic marketplace. The Source Latino, a quarterly publication, will hit newstands CC. 25. Although some of the material will be culled from the original Source, most of it will be new.

Source CEO David Mays says.

Mays adds that he does not expect The Source Latino to carnibalize readership of The Source: "This is a real, self-contained movement that the Latin

audience has created here."

The Source Latino editor in chief is Miami-based Melanie
Byton, former host of urban TV
show "The Roof," which aired on
Soanish cable outlet mun2.

STILL OPEN: There has been much speculation about the possible closures of Latin labels Respek and Gili Music. On Respek's end, founder

and president Mark Eman says,
"We have no intention of closing," He says the label is preparing for Luis Enrique's new
album, due in February.

Eman does admit that Respek has cut back on its staff as part of a restructuring.

Respek, launched last year and based in Miami, is also home to Fernando and Eduardo Osorio. It is distributed by Universal Music & Video Distribution.

REVIEWS

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention

ALHUMS



STEVIE WONDER A Time to Love Producer: Stevie Wonder Motown/Universal Release Date: Oct. 18 Ever since 1976's "Songs in the Key of

Life " Stevie Wonder's ally ms have been measured against that creative pinnacle. The often-delayed "A Time to I ove" is not another "Songs," but still has much to sayor Revisiting a favorite subject. Wonder offers up a paean to love's various incarnations between a man and woman, spiritual love, love for mankind. Wonder's key instrument, his distinctive unice remains supple and pliant the elasticity is showcased to full effect on the jazzy "Moon Blue," in which he hitsand effortlessly sustains—a note most of his peers would skirt. His playful side remains Intact on "The Sweetest Somebody I Know" and "My Love Is on Fire," as does his ear for colorful wordplay and phrasing on the funky "Please Don't Hurt My Baby": "I was blinded by sexsation," he sings. After a 10-year break. "Love" is a welcome return.—GM



ASHLEE SIMPSON I Am Me Producer: John Shanks Geffen Release Date: Oct. 18

Release Date: Oct. 18
"I'm beautifully broken,
and I don't mind if you
it," declares Ashlee Simpson,
ucing the themes of failure and

know It." declares Ashlee Simpson. Introducing the themes of failure and acceptance that reappear throughout her sophomore offering. The 11-track set continues the intimate musings of her 2004 breakthrough "Autobiography," reflecting on the infamous "Saturdav Night Live" libsynching debacle in standout ballads "Beautifully Broken" and "Catch Me When I Fall." With constant acknowledgement of imperfections. Simpson separates herself from the peppy Lindsay Lobans and Hilary Duffs Lead single "Boyfriend" is a catchy country-inspired tale of a love triangle, and elsewhere Simpson shuffles hetween aggressive anthems ("I Am Me") and confessions of desire ("In Another Life") But her raspy vocals sound best when exposing feelings of inadequacy and vulnerability ("Eyes Wide Open"). Though excessive at times, her recognition of these flaws should comfort young, impressionable fans = CH



DEPECHE MODE
Playing the Angel
Producer: Ben Hiller
Sire/Reprise
Release Date: Oct. 18
Twenty-five years into
Its storied career,
Depeche Mode charges

back with "Playing the Angel." The CD opens with "A Pain That I'm Used To." a gritty. uptempo stomper with a killer chorus that sets the tone for much of the set. It is followed by the inspired throwdown of "John the Revelator" and the beeping bump of "Suffer Well." Any of those would make a great follow-up to lead single "Precious." which blends tinkling programmed beats with crunchy rock, Indeed, the bulk of the effort revels in dirty guitars and fuzzy distortion while maintaining Depeche Mode's familiar electronic sound. The band's last two studio albums have sold more than 1 million units combined in the United States and "Precious" is climbing the Modern Rock chart, so prospects look good for "Playing the Angel."-KC

ALBUMS

COUNTRY

MARTINA MCBRIDE Timeless Producer: Martina McBride

Release Date: Oct. 18
That Martina McBride
owns one of the most
impressive vocal
instruments in Nashville
goes without saying, but
whether her powerhouse
voice is a good match for
country standards is

whather her nowerhouse voice is a good match for another question. The answer is yes, mostly, on 18 chestnuts that represent a "Country 101" primer. Appropriately old-school production drives such classics as "You Win Again." "(| Never Promised You A) Rose Garden" and even Loretta Lynn's "You Ain't Woman Enough." McBride oversings a bit on more subtle material like *1 Can't Stop Loving You" and 'I Don't Hurt Anymore.' Still, her choice of material is immaculate. She reins things in nicely on "I Still Miss Someone" and "Today I Started Loving You Again," then cuts loose when she needs to on a gorgeous "True Love Ways." Props to McBride for reviving some of country's very best -RW

BUCKETHEAD & FRIENDS

Enter the Chicken
Producer: Serj Tankian
Serjical Strike Records
Release Date: Oct. 25

Release Date: Oct. 25 If you asked someone what happens when Seri Tankian crosses paths with Buckethead, he would think you were setting him up for a funny Cluck all you want at the title, but "Enter the Chicken* is no loke Avant-garde guitarist Buckethead dives Into several genres with aplomb, pulling off everything from grindcore ("Funbus," with Bad Acid Trip) to rap metal ("Three Fingers," with Saul Williams). Tankian drops in for the System of a Downstyled "We Are One" and pop-leaning duet "Waiting Here" with Shana Halligan. Even more impressive are the unexpected turns taken on "Running From the Light" (a soulful rocker

featuring power vocals by

Gigi and Maura Davis) and

'Coma," an ambient world

music delight with lilting yet hypnotic voices. The album closes with the six-minute-plus "Nottingham Lace," a freestyle jam that mixes fluid, lightning-quick solos with funky, crunchy

THRICE Vhelssu Producer: Steve Osborne

rhythms -CLT

Release Date: Oct. 18 There is bold experi-mentation on Thrice's "Vheissu," which is permeated with a thoughtful mood. The foursome alternates between posthardcore thundering ("Image of the Invisible." "Hold Fast Hope") and soothing interludes ("For Miles"), often within the same song. (See the fierce "Music Boy" with its charming Japanese melody and roaring guitars, and richly lavered finale "Red Sky.") "The Earth Will Shake" Is a hymn for inmates who dream of iailbreaks: it has roots in C.S. Lewis' poetry and musicologist Alan Lomax's prison recordings, with singer/guitarist Dustin

C.S. Lewis's poetry and musicologist Alan Lomax's prison recordings, with six six perigon recordings, with six perigon recordings, with six perigon recordings, with six perigon recordings and recording reco

VARIOUS ARTISTS Tony Hawk's American Wasteland Producers: various Vagrant

Release Date: Oct. 18
It is a great concept:
It is a great concept:
Take some of today's
hotest punk/emo bands
and have them record
songs by their influences.
The new school meets the
old with solid results on
this soundtrack to the
seventh installment of the
Tony Hawk videogame
series. If there is one minor
complaint, it is that many
bands seem content with
churning out near-carbon
consest the recipioals. That

said, it is fun to hear My

Chemical Remance channel its inner Misfits on "Astro Zombies" and Senses Fail rant like Mike Muir on its cover of Suicidal Tendencies' "Institutionalized," Thursday sounds uncharacteristically melodic on the Buzzcocks' "Ever Fallen in Love?" while From Autumn to Ashes nuts its own mark on Fear's "Let's Have a War" A great introduction to some classic punk/hardcore songs for younger fans and a nostalgia-inducer for old-schoolers.-BT

SILVER JEWS

Tanglewood Numbers
Producer: David Berman
Drag City
Release Date: Oct. 18
Country music has
always been an under-

current in the Silver Jews' sound, but on "Tanglewood Numbers," frontman David Berman fully embraces the music of his Nashville homebase. There is an unmistakable Johnny Cash vibe to several tunes from the shambling "Animal Shapes" to the muscular opener "Punks in the Beerlight," both enhanced by vocals from Berman's wife Cassie Back in the saddle after sitting out the last album is original Silver low/Payement leader Stephen Malkmus who plays quitar on all 10 cuts and co-wrote the maudlin. seven-minute story-song "The Farmer's Hotel." Throughout, the album is packed with reasonably authentic down-home instrumentation and Berman's trademark oddball parrations like the equine psychology of Sometimes a Pony Gets Depressed* and "K-Hole." which morphs from a straight-up love song to a

wonderful.—JC

BOARDS OF CANADA The Campfire Headphase Producer; Mike Sandison, Marcus Eoin Waro

description of a "young

Andre, Weird, and often

black Santa Claus" named

Release Date: Oct. 18
Not much has changed on Boards of Canada's third album, but as long continued on >>p74

SINGUES



BROOKS & DUNN Belleve (4:40) Producers: Tony Brown, Kix Brooks, Ronnie Dunn Writers: R. Dunn, C. Wiseman Publishers: various Arista (CD promo)

One reason Brooks & Dunn are one of country music's top-selling and most award winning acts is that they can shift seamlessly from hard-charging honky-tonk to poignant ballads like this stunning new single. Ronnie Dunn and Craig Wiseman have crafted a particularly touching song about an old man teaching a young neighbor potent lessons about life and faith. It is a deeply affecting lyric, and Dunn's delivery is conversational and intimate. He turns in the performance of his career, packing an emotional wallop that will give you chills. It is an obvious hit, destined to be one of the year's biggest country records. Early word is that Dunn will be performing this at the Country Music Asen Awards Nov 15 -- OFP



GARTH BROOKS Good Ride Cowboy (3:26) Producer: Allen Reynolds Writers: B. Kennedy, J. Niemann, B. Doyle, R. Brown

Publishers: various Lyric Street (digital download) Garth Brooks, the king of country's royal line, comes out of hiding with a song in which he trumps himself, "Good Ride Cowboy," a tribute to the late Chris LeDoux, debuts at No. 18 on Hot Country Songs, the highest launch position ever-topping Brooks' own No. 19 debut of 1991's "The Thunder Rolls." It is no wonder the single has taken off like a wild bronco out of the chute, as it serves up all that fans have come to love and expect from Brooks. There is a foot-stompin' honkytonk melody laced with a sassy fiddle, Brooks' personality-packed vocal and even a crowd singing along. Most tribute songs are sad, mournful dirges. Happily, this is an upbeat celebration of a life well lived.-DEP/CT

REVIEWS

from >>p73

as the U.K. duo continues to fashion such highquality downtempo electronica, nobody wiil be clamoring for a radical change in direction. Few acts nail this style as well, and it is a testament to Mike Sandison and Marcus Foin's production acumen that the songs here sound so organic despite their computerized origin. The spectre of Brian Eno and labelmate Aphex Twin hovers over tracks like "Sherhet Head" and the gorgeous, string-tinged "Dayvan Cowboy," while "Chromakey Dreamcoat" swirls a wobbly quitar figure in ambient noise and skipping beats, then submerges the whole thing underwater. But the sonic palette is expanded on the shimmering, headphonelistener's delight "Oscar See Through Red Eve" and the gentle "Satellite Anthem Icarus," which imagines an acoustic campfire song recorded in outer space.-JC

WORLD

GANGBÉ BRASS BAND Whendo Producer: Contre Jour World Village Release Date: Oct. 11

Anyone unfamiliar М with West African juju and highlife music may be surprised by the concept of an African brass band. Gangbé is a 10-piece brass band from Benin, and it is not into John Philip Sousa. Pather it is very much in the tradition of hom-driven music that has been a vital feature of the West African musical landscape for decades. Gangbé's sound cails on wide-ranging influences, from voodoo chants to mambo and Afrobeat. Benin shares a border with Nigeria, and as juju, highlife and the Afrobeat of Fela Kuti are Nigerian forms, it is not unexpected that Nigerian

music has the most pronounced influence on the Ganghé sound "Whendo" is a lively, upbeat piece of work that sparkles with West African dance energy.-PVV

ENRICO RAVA

Tati Producer: Manfred Eicher ECM.

Release Date: Oct. 4 Italian trumpeter memorable project in hand with "Tati." He is working in an unusual trumnet-drumspiano trio configuration, but It works like crazy on this introspective recording. The opener is a wonderfully melodic version of Gershwin's "The Man I Love," though this is no standards record. Ten of the 11 tunes that follow are originals, including three by drummer Paul Motion and one by planist Stefano Bollani. A good deal of what unfolds here is quiet and elegant, with an intriguingly speculative edge. Rava's horn sound has a sunsetlike alow to it though he conjures a more angular feel

"Cornettology."-PVV CHRISTIAN DAVID PHELDS

Life is a Church Producer: Greg Bieck Word Release Date: Sept. 27

on such pieces as Motian's

"Eastern" and his own

It is glorious when a great singer connects with great songs, and that hannene over and over again on Phelps' latest solo outing. This fine effort should increase his fan base well beyond the Southern gospel audience. It is a stunning contemporary pop album produced by Greg Bieck, whose credits include Barbra Streisand and Jessica Simpson. "With His Love (Sing Holy)" is an unbeat anthem, while "Legacy of Love" is a potent morality tale, one of several strong cuts cowritten by Pheips, His core audience will revel in his treatment of Dottie Rambo's "Behold the Lamb " but the album's gorgeous centerpiece is the title track, penned by hit tunesmith Marcus

Hummon, It is a powerful

beautifully nuanced

performance, caressing

lyric, and Phelps turns in a

each line with that incredible voice.-DEP SOUNDTRACK VARIOUS ARTISTS

Elizabethtown Producers: various Release Date: Sept. 13 With the curatorial

efforts of director Cameron Crowe, the soundtrack to "Elizabethtown" kicks up a Southern rock feel for the romantic comedy set in Kentucky. Beyond tender contributions from Rvan Adams, Patty Griffin and Wheat the

allwim enorte

the Tom Petty

oldie "It'll All

well as the

One." Fleet-

wood Mac's

in "Shut Us

breathy and

Down," a

ADDITIONAL REVIEWS: Fatilp, "The Lonellest

Work Out" as new "Square Punk" (The Lab Lindsey Buckingham turns Asamov, "And Now..." (6 Hole)

surprisingly modern effort. while My Morning Jacket (which also appears in the film as the fictional hand Ruckus) donates the awesomely lackadaisical "Where to Begin." Elsewhere, Elton John's "My Father's Gun" underscores the father/son bond that fortifies the storyline. While the soundtrack loses gas by the end of its run, each song is a great success.-KH

SINGLES

POP INXS Pretty Vegas (3:26)

Producer: Guy Chambers Writers: J.D. Fortune, INXS Publisher: not listed Epic (CD promo) INXS is done, at last, with its tacky reality show to find a replacement for deceased lead singer Michael Hutchence While new vocalist J.D. Fortune is obviously talented, the whole gimmick smells so rank that it is tough to take the single "Pretty Vegas" seriously. For one, Fortune sounds like he needs a few more years to compete in the major leagues. Secondly, the fact that he attempts to sound like Hutchence is reprehensible. Obviously, it is not his fault-he simply participated in a game show and won through hard work But the fact that the remaining members would induly such a cheap gimmick to court longevity is unforgivable. Let sleeping dogs lie.-CT

Your Heart Tonight (4:01) Producer Aaron Accetta Writers: A Accetta J. Knight, J. Timmons. J. James, C. Zimmerman Publishers: various

JORDAN KNIGHT Where Is

Trans Continental (CD) Aside from Backstreet Boys' new album earlier this year and perhaps Madonna's that arrives next month, precious little of today's pop music does not apologize for itself on some level. That makes the new single from New Kids on the Block alumnus Jordan Knight a refreshing discovery for melody fans who have all but given up on U.S. labels. The song's ace production is by Aaron Accetta of boy band Bad Mood Mike, whose members also included Rich Cronin of LFO. The link here is Lou Pearlman's Trans Continental Records, which launched those groups as well as 'N Sunc

Backstreet Boys and O

Town. Any fan of those

acts will appreciate this

No rocket science here,

but a noble effort to fuel

Knight's third wind. More

at jordanknight.com.-CT

lovely, piano-driven ballad.

T-PAIN I'm Sprung (3:S2) Producer: T-Pain Writer T. Pain Publisher: Faheem Naim Konvict Music/Jive/Zomba (CD promo) Head-over-heels love can prompt us all to do some crazy things Florida newcomer T-Pain attempts to tell his version of the story on this self-written and -produced sleeper hit Although his vocals are so overproduced that it is hard to tell if he can actually carry a tune, the song still manages to strike a chord with anyone who has ever been "sprung," The song's strongest suit is its simplicity. T-Pain does not attempt to hide behind flowery euphemisms or a complicated heat: instead, he lays his cards out for the world to see hacked by a simple beat. Combining that with a catchy hook could spring a promising career for this artist -IMJ

DANCE

JIM VERRAROS You're Getting Crazy (3:24) Producer: Gabe Lopez Writer: G. Lopez, A. Peel. 1 Verraros Publisher: not listed Kach (CD prama) Openly gay "American Idol" season-one finalist Jim Verraros is aiming current CD "Rollercoaster" at his dancefloor brethren. and so far, so good: Previous single "You Turn It On" reached No. 21 on the Billboard Club Play chart Follow-up "You're Getting Crazy" treads in similar territory, stirring the beats into a simmering frenzy. The album version conjures memories of Britney Spears' "I'm a Slave 4 U," but two remixesserved up in radio edit. vocal and dub versionsoffer club-friendly alternatives With a video showcasing Verraros' pretty-boy looks and slick moves, "Crazy" could hit its mark.-C7

THRICE Image of the Invisible (4:15) Producer S Oshome Melter Thrice Publishers: Scepter of Malice/BMG (ASCAP) Island (CD promo) Thinking-man's band Thrice literally sends a message with new single Image of the Invisible. The erratic blips that open it are Morse Code spelling the name of upcoming album "Vheissu." (A subliminal suggestion. norhans?\ Dustin Konsrue Tennel Teranishi and brothers Ed and Diley Breckenridge fire off this anthem like rebeis with a cause. Their post-hardcore sound branches from its punk ancestry into modern rock DNA, with intricate dual-guitar action and drum crashes to pump the militant vibe and the foursome shouting the chorus as a call to arms. Kensrue likes to give his lurice a degree of ambiguity; however, the words "Paise up the banner, bend back your bows/Remove the cancer, take back your souls" have a clear intent. Expect more

talented work like this

from "Vheissu."-CLT

AC

WYNONNA Rescue Me (4:07) Producers: Dann Huff Managan Welter & Darnell Publisher: KDs Original (ASCAP) Curb (CD promo) The great and powerful Wynonna's "Rescue Me" has quite a story behind it. Katle Darnell wrote the song in a 30-minute spree of inspiration-before she died of brain cancer. The track was passed around prior to her death culminating in a story in LISA Today that prompted Wynonna to meet the young woman. Darnell died two days later, in June 2003. "What do you do when you're scared inside?/When all of your feelings just seem to collide/I love Thee, rescue me/Lord ali I need is your love." Wynonna is no stranger to faith-based music, and this song is certainly convincing On its own, "Rescue" is a grade-A. one-listen midtempo ballad. Listeners will connect with the message here with a big collective hug, particularly in light of Hurricane Katrina. How often can you say that a song actually serves a

purpose?-C7

MINICH NIDES TO RED IN SM EDITED BY JONATHAN COHEN (ALBUMS) AND

CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Keth Cauffeld, Jonathan Cohen, Katie Hasty, Clover Hope, Ivory M. Jones, Gall I Deborah Evans Price, Bram Teltelman, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Ray Wadd

PICK >: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE *: A new release, regardless of chart potential, highly recommended for musical merit. All albums commercially available in the United

States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Teylor (both et BWboard, 770 Broadwey, Sixth Floor, New York, NY. 10003) or to the writers in the appropriate bureaus.

THE

Billbeard CHARTS >>





Over the Counter GEOFF MAYFIELD gmayfield@billboard.com

When Less Feels Like More: Nickelback's First Ace

With album sales and TV ratinos challenged throughout this decade and an uphill climb in 2005 for the box-office results of movie theaters and concerts a pal of mine coined a phrase that could resonate throughout all entertainment industries: "Flat is the new growth."

There have never been more choices to divide the consumer's leisure time and discretionary dollars. Hollywood now has the added distraction of digital piracy, a negative that has thwarted music sales since the turn of this young century.

Against that backdrop, the album volume that drives this week's charts is practically cause for celebration, as sales for the week ending Oct. 9 are just 0.3% behind those from the one that ended Oct 10 in 2004

That is the smallest gap in the sea of minuses that album sales have seen in most weeks of 2005 - if not an occasion for champagne, then perhaps to pop the cork on some sparkling wine. Funny thing is, even though this is the

best same-week comparison we have seen in a while, the relief does not come from the top 10, where five new entries reside. New chart-topper Nickelback (with 325,000 copies) weighs in at about 5.3% less than George Strait did when he ruled The Billboard 200 a year ago. New titles

in the next two runes also come in substantially lighter than the No. 2 and 3 sets from last year's list, with Twista's start of 127 000 off by 6284 from the number that Usher rolled when the special edition of "Confessions" came to market and Sara Evans-despite a career-best number (126,000)-down 37% next to the year-ago bow by Good Charlotte.

Even with better sums for the titles at Nos. 7. 9 and 10, the top 10 albums are down 19.3% from the same week of '04.

Two factors that help make this an al-NICKI EBACK

most level week: More albums bow in the top 50 than we saw in the comparable 2004 frame (14 now; nine then), and more charting titles with gains of 10% and/or 3,000 units more than the prior week to dozen on the current Billhoard

200, but there were just two a year ago). The numbers may not look sexy, but if flat sales indeed pass for growth these days, then a week that just misses kind

of feels like a win.

IN THE 'RIGHT' SPOT: There was one lone week in the history of Nickelback when sales surpassed the 325,000 conies that welcome its new "All the Right Reasons," but this is the first time that the Canadian hand has

been No. 1 on The Billboard 200. Its second charting album, "Silver Side Un.* anld 394.000 during the Christmas frame of 2001, the only other week the band exceeded 300,000 units. That same set also earned the band's prior best chart rank when it opened at No. 2 with 178,000 in that year's Sept. 29 issue.

Nickelback also becomes the first Canadian band since Bachman-Turner Overdrive in 1974 to lead The Rillhoard 200, although several solo artists including Cellne Dlon and Shania Twain-have done so.

cent years. Christmas albums have shown up on Billboard charts earlier than Halloween titles do, a seeming anomaly prompted by a seasonal titles program staged by Target stores. This

year, call that battle of the holidays a tie. Entering Top Pop Catalog Albums this week at No. 41 is Kidz Bop Kids' "Kidz Bop Halloween." Bowing at No. 44 on Top Christian Albums is Point of Grace's "Winter Wonderland " the first Christmas ornament this year on the Billhoand charte

IAMMIN': This year has seen two singers who once recorded a duet together show up in a place you might not have expected, as Sinéad O'Connor follows Willie Nelson to the Top Regoae Albums list.

O'Connor's foray into that genre. Throw Down Your Arms," enters that chart at No. 4 while also clocking a No. 41 start on Top Independent Albums.

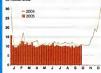
Earlier this year, Nelson's "Countryman" spent nine weeks at No. 1 on the reggae list. It is now No. 7 on that chart. O'Connor teamed with Nelson for Don't Give Up" on his 1993 album. "Across the Borderline," which Don Was produced

Market Watch WEEKLY UNIT SALES

YEAR-TO-DATE

This Week 10 047 000 65,000 7,070,000 Last Week 68,000 6,945,000 Albums* 10 200 000 Store Singles -4.4% Channa 6 3% 10% **Oinital Tracks** 10.990.000 92 000 2 950 000 -29.3% 140.0%

WEEKLY ALBUM SALES



OVERALL UNIT SALES 473,998,000 425,730,000 6 192 000 4 172 000 -32.6% 96.530.000 251.301.000 160.3% 576,720,000 681,203,000 18 1%

ADJUSTED SALES** 459.296.000 425,730,000 -7.3% ns w/TEA*** 468,949,000 450,860,000 -3.9% data leginolog with week ending Jan. 11 for a 52-week comparison. lodes track segricated album sales (TEA) with 19 track developeds

Album Sales

03

SALES BY ALBUM FORMAT 461,799,000 411,881,000 -10.8% 7.575.000 2.059.000 -72.8% 2 356 000 10 947 000 226 2% 863.000 -31.9%

YEAR-TO-OATE SALES BY ALBUM CATEGORY 298 755 000 264 946 000 Catalon 175 243 000 160 785 000 _8.3% Oppo Catalon 120.615.000 108.986.000 -9.6%

Current Album Sales

Catalog Album Sales

Nielsen SoundScan counts es current only sales with-in the first 18 months of an album's release (12 months for classical and jazz album's). Titles that stay in the top half of The Billboard 200, however, remein as current. Titles older than 18 months are catalog. ep catelog is a subset of catalog for titles out m

THE Billocare 200

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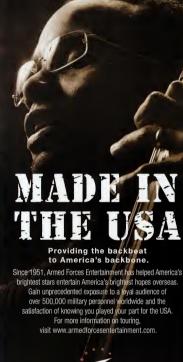
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WHERE STARS EARN THEIR STRIPES

THE Billoward 200

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900,000 SPINS

Torn/ Natalle Imbruglia /RCA

700,000 SPINS

Thonk You/ Dida /ARISTA Fly Away/ Lenny Kravitz /VIRGIN

600,000 SPINS

Yeah/ Usher Feat. Ludacris & Lii' Jan /LAFACE/ZOMBA What It's Like/ Everlast /TOMMY BOY MUSIC Drive/ Incubus /EPIC/IMMORTAL

500,000 SPINS

Boulevard Of Broken Dreoms/ Green Day /REPRISE You Leorn/ Alan's Marissette /MAYERICK

400,000 SPINS

Boby Boy/ Beyonce / COLUMBIA/SONY URBAN All The Smoll Things / Blink 182 / MCA Otherside/ Red Hat Chill Peppers /WARNER BROS. Killing Me Softly Fugees / COLUMBIA Heaven/Cielo/ Las Lanely Bays / EPIC/OR Where The Green Gross Grows / Tim McGraw / CURB

300,000 SPINS

Let Me Go/ 3 Doors Down /REPUBLIC/UNIVERSAL Peaches & Creom/ 112 /BAD BOY Bright Lights/ Matchbox Twenty /ATLANTIC

200.000 SPINS

You And Me/ Lifehouse /GEFFEN You And Med Lifehouse (GEFER)

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Somewhere Only We Know/ Kenne / MITERSCOPE
Gold Digger / Kenny West / ROC-A-FELL/MDET JAM/IDJMG
Gold Digger / Kenny West / ROC-A-FELL/MDET JAM/IDJMG

50,000 SPINS

Like You/ Bow Wow Feet. Clere /SONY URBAN/COLUMBIA Something To Be Proud O/I Mentigement Gentry /COLUMBIA YOUR SOMETHING TO BE PROUD O/I MENTIGEMENT GENERAL COLUMBIA YOUR SOLD FOR THE PROTECTION OF THE PROPERTY SINCE YOU FOR THE YOUR SOLD FOR THE

CONGRATULATIONS

BROADCAST DATA

SCertified

Announcing This Month's Recipients of

/ARDS

Nielsen Broadcast Data Systems

HOT 100 Billboard

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٩	-	100		WAKE ME UP WHEN SEPTEMBER ENDS Green Day	
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9	11	24	9	CATHER/ARRPLAY STORES (ESTORES SAMETT) GOO JULIUMA	
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4	12	10		BEVERLY HILLS Weezer A ROBBY (R COMMO) G. CEFFER	
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	13	13		YOU AND ME Lifehouse	
7	17	11		LOSE CONTROL Missy Elliott Featuring Clera & Fel Men Scoop	
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0	16	9		CET 4D (1 CALLARMY 1 SIMPLE	
2	23	20		BEHIND THESE HAZEL EYES Kelly Clarkson W MARTIN: COTTANIO IS CLARKSON W SANDHING L GOTTMALOY GO ACA HIM.	
1	22	18		LISTEN TO YOUR HEART D.H.T. THERWAS JUNISTRA, THANDLE DELINE (IN PRESSON PASSOLE) 000 EXCERNS	
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8	24	22		DON'T LIE The Black Eyad Page WILL 1 AM 19 KINNS J COMEZ A PRICOS S FERSISCING PETERS D PETERS B WILTERS @ AAM INTROCOPE	
7	20	14		OUTTA CONTROL (REMIX) 50 Cent Feat. Mobb Deep	
	25	21		LET ME HOLD YOU Bow Wow Featuring Omarion	
	-	8		STAY FLY Three 6 Make Featuring Young Buck & Eightball & MJG	
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ū	30	27		LA TORTURA Shakira Featuring Alejandro Sanz SMISARAK R L MINDEZ (SIMISARAK R L FODION) Brincison (ISSUE)	
١	38	00		LIGHTERS UP	
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9	69	92	7	HERE WE GO Tring Featuring Kelly Rowland JUNGSTEED DITUGGES JISCHEFFER GRANGE HARRIS IN FLEMS; ### SLICE WILLIAMS	
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ı	30	31		SCARS Papa Roach	ı
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1				THE METHODS OF STREAM PURPLISHED	ď
1	37	35		M MARTIN DR. LUKE IN SANDSERO, L'EDTTHALE)	-
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-	95	55	12	20	TITLE Arts PRODUCER (1046WRITER) MIPPERT / PROMOTION LAR
	56			113	BADD Ying Yang Twins Featuring Mike Jones & Mr. CollPts
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stions)	57	73	78	P)	I'M A KING PSC Featuring T.I. & Lil Scrapp
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ifter	72	54	42		PIMPIN' ALL OVER THE WORLD Ludecrie Featuring Bobby Visientin POLICE OF D SCANTILIBURY CONDUCTS JUNES O SCANTILIBURY 00 31P-08 June SOCIETIES.
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	80	78		1	RIGHT HERE Stain
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7 30	112	86	80	liof.	O MUNTA GALLINORE FINILI (1 PICKA SHEENITELD) @ WARNER BROS (WASHVILLE) WIT
Alberta	83	77	71	198	ALCOHOL Brad Paisle PROSERS (\$ PRISERS) \$ ARESTA MAGNITU
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OV. 15	1	×	•	n	STICKWITU The Pussycat Dol REAL PRACTICAL ORDER OF BOLDER LINESTON R PALMETO GRAND
a "Thu		80	200	3	HOME Michael Bubi
paties	87	80			OFCINEN HIGHER MISURE A POSTER-GLES A CHANGE GOVERNMENT MY Chemical Romano
Time I	~			GI.	HELENA (SO LONG & GOODNIGHT) HISTORY CHARGES (MARCE) MY Chemical Romand B REPART ONN'T CARE Ricky Martin Featuring Fail Joe & America
AND	~	-	-	м.	SSTORCHS GARRETE IS GARRETES STORCH J CARTEGORA) GG COLUMB
	B	94	-	м.	BIG BLUE NOTE Toby Kerl (\$190)0 T COM (\$1800 \$ \$4000) • \$40000 T COM (\$1800 \$ \$4000)
ongs	3	63	98	58.	BILLY'S GOT HIS BEER GOOOLES ON Neel McCo
70	91	90	100	ľ	SOUL MEETS BODY Death Cab For Cutt CHILLE IS GRAND BY
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and t	90	- RE	•	d	C CHAMBERLAIN (F) MATTHEWS M 00050H)

INXS sees the highest Billboard Hot to become the group's new frontman.

100 debut of its career as "Pretty Vegas" enters at No. 37.

With new singer J.D. Fortune at the helm, the band sells 21,000 downloads and debuts on Hot Digital Songs at No. 9. Fortune won the recently concluded competition "Rock Star: INXS"



Digital sales account for 94% of the chart points for "Pretty Vegas," as it is just starting to build at radio. gaining 1 million impressions for a total audience of 3 million. INXS' first Epic album, "Switch," arrives Nov. 29. -Silvio Pietroluongo

E JOHN REL (JOHN AL S MAIN E MILL)

THESE WORDS

S KINGER A TRAMPTON IN MILKINS IN SECONDIFIELD A FRAMPTON S KINGER WINLING

STAY WITH ME (BRASS BED) ACQUITE IN STYLE MESSALULY JR. & CLONE

I SHOULD HAVE CHEATED

O JOHES FRAIR OF LONES, O PARKER & COLE IN B WANCE

BETTER LIFE

A REAL FINE PLACE TO START

Nielsen SoundScar

Billogard HOT 100 2005

HOT 100 AIRPLAY		ADULT TOP 40	ADULT CONTEMPORARY
TITLE TITLE THE DESCRIPTION (PROMOTION LAREL) THE DESCRIPTION OF TH	ES SE MARIN CONFIDENT / PROMOTION LANGLY 23 4 LIGHTERS UP 24 14 LIGHTERS UP	TITLE APPENDIT (APPENDIT / PROBECTION LANCE) 1 1 36 YOU AND ME (PROBECTION)	TITLE ANGEL (MARKET) PROMOTION LABE(1) 1 1 35 LONELY NO MORE MARKET PROMOTION LABE(1)
2 2 13 SHAKE IT OFF MANN CARET OSCANDIDANO LIKE YOU NOW NEW PEN CAMA (COLUMNA)	23 6 MORE THAN WORDS MANUE 2 COLUMBIN 237 6 SHAKE THAN THE PRESENT PRODUCTION OF THE PROPERTY	5 5 WAXE ME UP WHEN SEPTEMBER ENDS & SHEEP DE PROFIT PROFIT OF THE PROFI	2 2 38 HOME BREAKAWAY ARTO CAMBON INVAL DISCUSS HOLLYACCO) WE BELONG TOGETHER
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WINNER CARCY (TEANDROUNG) S 12 YOUR BODY PRITTY HOLY (MILANTIC) PLAY	35 7 BETTER LIFE ETH WHARE (ZAPOU PRADWILLE)) ONE WISH	7 17 YOU'LL THINK OF ME NOTE WASHINGTON ME	7 4 26 INCOMPLETE LACASTRET BOTS (JUGITOMEA)
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13 11 20 YOU AND ME LIFEWOOD COTTERS IN THE TOTAL TOTA	49 4 THINK THEY LIKE ME NON HANDLE BY SO TO SO T	13 12 35 LONELY NO MORE REPUBBLY HILLS	13 14 LISTEN TO YOUR HEART
B FAMI (COTNET METRIC SPECTROME) 16 7 GIRL TONITE PHOTE FOR THEY FORES (ATLANTIC) 21 4 WE BE BURNIN'	40 39 19 MUST BE NICE 101 INTERPRETATION OF PROUD OF	15 11 16 GET TO ME THAN ICCUMPING LISTEN TO YOUR HEART	16 16 ONE LOVE NOONE I THE REPAYMEN (SHEARY LOND VANGUAND)
17 17 25 BEHIND THESE HAZEL EYES	42 25 14 OUTTA CONTROL (REMIX) MI CONTROL (REMIX) MI CONTROL (REMIX)	20 8 BETTER DAYS 10 10 BETTER DAYS 10	15 18 11 BEHIND HESE HAZEL EYES SAY WHAT YOU WILL
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23 22 24 DON'T CHA NEW RESIDENT TOLLS FLAT BUEST RAWNES CARL NOTIFICATIVE HERE E. W.F. CLO.	UMAN ROBER GENTLEM CLARE SE SKIN (SARABETH)	29 22 21 FOREVER WATER HOUSE (C. C. C	25 4 YOU'RE BEAUTIFUL James source JOS Maria ATLANDES
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10 13 20	SOW WOW FEAT OMARION (COLUMBIA)				JOSH GRACIN (LYFIC STREET)	-	21		HOWSE DAY (EPIC)	M	-	6.1		H BECADA (61G3)
25 8	SUGAR, WE'RE GOIN' DOWN	- 4	48 35	5 28	SCARS PAPA ROBEN (E. TONAL/SETTEN)	21	15 2	25	SPEED OF SOUND	*	3	22	4 1	M FEELING YOU FRANKI MORLE FRANKI NE WEDERS (ANSTRANCE)
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1	HERE WE GO	<u>m</u>	-		RASCAL PLATTS (LYTIC STREET) LAFFY TAFFY	-			FEEL GOOD INC		~			HES BURT (CUS WHO AT LARTIC)
43 6	TRAM FEAT KELLY ROWLAND (SLIP-4-SLIDE-ATLANTIC)	- 1	O 8	, ,	DHL (DEEMONEY/ASYUUM/ATLANTIC)	0	28	т.	SORICLAZ (PARLOPINONS VIRGOS)		9	24	1	PRICEMENTERS WITH SPACE MALT DESCRIPTION TO THE
14 20	PON DE REPLAY MANAGE (CEPTOTE JAME) MC)		50 4	5	BELLY DANCER (BANANZA)	25	23	17	WE BELONG TOGETHER	100	0	26	6 10	OREVER STICAL MONITON (APRENT)
C3 stations, electronical	comprised of top 40, astult contemporary, Rfight ly monitored 24 hours a day 7 days a week. Thi	hip hop, e is data is	uning to o	ick, g	ospet, Letry, and Christian formats, e The Billboard Hot 100									
_						_					_	_		
DН	OT DIGITAL SON	IGS		-						-	9	,	MO	DERN ROCK
٠٠٠	OI DIGITAL COL	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	-	•		-	•	•	-	Ф.	A		W.C	DERIN ROCK
w D)	YOU S	. 1	M	. #5	TITLE			a B	TITLE	1			## TI	71 6
32.23	TITLE ARTIST (NAPPORT / PROMOTION LASEL)		E 31	10	ANTIGY (MPRIAT / PROMOTION LARGE)	日報	39 3	10	ARTIST (MPRINT / PROMOTION LABEL)	8	器	39		ITLE IDST (MPRINT / PROMOTION LABEL)
2 6	GOLD DIGGER		26 2	18	PON DE REPLAY	3	54	5	BEST I EVER HAD	100	0	2	12	ONLY AND HOW BALLS (NOTHING SUTERSCORE)
1, 6	PHOTOGRAPH		21	30	HOLLABACK GIRL	52	47	4	STARS ENTOMOST (COLUMBIA)	700	0	3	12 D	ON'T TREAD ON ME
3 10	MY HUMPS THE BLACK EYED PERS INSMITTERSCOPE:	1	n 3	5 5	YOUR BODY	(3)	55	w	JESUS WALKS	•	3	1 :	- FI	EEL GOOD INC
4 6	WAKE ME UP WHEN SEPTEMBER ENDS		20 1/		BETTER DAYS	-	60	40	THIS IS HOW A HEART BREAKS	-	0		BI 81	UGAR, WE'RE GOIN' DOWN
-	SUGAR, WE'RE GOIN' DOWN				BEHIND THESE HAZEL EYES		37		FEAH!	-	×			OESN'T REMIND ME
, 5 17	FALL DAY BOY (FOELED BY RAMERIASLAND (BURNE)		20 2	27	KELLY CLARKEON (RCA RNG)	0	63	06	JEMER FEAT LE, JOH & LUNACHIR (LAFACE/TOMEA)	-	6	4	NJ AU	BROSLAVE (EFFC/RETLASCOPE)
16 7	BECAUSE OF YOU BILLY CLAMBON (NCA. 9990)		31 2	45	SINCE U BEEN GONE	56	52	18	SET IT POPPIN' SET HE FOR HELLY (TEMOR SQUADUELLANTIC)	100	0	6	7 0	O MEHRERS (MODWELL/RCA/RMS)
7 28	BEVERLY HILLS	•	32 2	16	THESE WORDS	67	-	3	JUICEBOX NE STRONG (PCA/PMG)		7	. 7	21 R	IGHT HERE
6 22	FEEL GOOD INC	-1	33 30	42	MR. BRIGHTSIDE	50	56		SOMEDAY ROSELSACA (FOADALANIER/IO/ARC)		0	12	a Pi	HOTOGRAPH DELMCA (POADRIMIA TOURS)
	PRETTY VEGAS		34 2	20	HOLIDAY	0		all I	M SPRUNG				10 Q	UESTION
	BOYFRIEND		0	100	MORE THAN WORDS	-			SPEED OF SOUND	B				THE OF A DOWN INTERCLUTED UMBA
10 0	WE BE BURNIN'	. 1		33	GOOD IS GOOD	-	23 .		YOU'LL THINK OF ME	-	10	•	60	EST OF YOU
17 4	SEAN PRICE (VP/ATCARTIC)		36 37	6	SHERTL CROW (ASM/HTERSCOPE)	9	70	М.	ISITH URSAN (CRPITOL (RASINVILLE))		11	10	10	O FIGHTERS (ROSATLL/RCA RING)
8 11	SHAKE IT OFF MANAGE CAMEY (SEANOTO) MISS		37 3	2 26	DON'T PHUNK WITH MY HEART THE BLACK FREE PLAN LESS VICTORS COPE	0	-	8	A REAL FINE PLACE TO START		12	11	14 Al	LL THESE THINGS THAT I'VE DONE R MILLERS (15), AND (8), MIC.
38 2	SOUL SURVIVOR		(C) (E	5 11	DON'T STOP BELIEVIN'	63	61		SOUL MEETS BODY MAIN CAN FOR COTTE (TEASUR AFTER)		0	16		AVE ME INCOME (ATI ANTIC)
12 16	LOSE CONTROL MIST ELECT (THE GOLD MIND XTLANTIC)		6 -	. 3	DO YOU WANT TO PANY PERDANG FORMAC EPIC	84	66 :	24	BWITCH WILL SMITH (OVERBROOK/INTERSCOPE)		0	16	en M	Y DOORBELL
11 22	DON'T CHA	. 1	40 3	1 28	WE BELONG TOGETHER	-	57 1	-	LET'S GET IT STARTED	F3	0	14		O YOU WANT TO
	PLAY			10	COOL	100			BACK THEN	- 2	w	100		EMEDY
8 8	EAVO BANKER (SECTIONNERSAL/UNFO)		41 3	\$ 13	LA TORTURA	-	81	М.	BELL SOME CONTRACTOR SOURCE STATE OF THE STA	-	16	15	10	TAND UP
15 11	DON'T LIE THE BLACK EYES PEAK (ASMITATERSCOPE)		42 3	22	SHADRA FEAT ALEJANDRO BAKE (SERVI DISCOS-EPIC)	67	48	м.	ALL JACKED UP DIETEMEN WILSON (EPIC (MASHWILLE) SIMI)		O	17	TR	APT (WARREST BROS)
35 3	RUN ITI Ches seows (JVE/20MEA)		3 4	3 2	STAY FLY TERET S MAN A (MY PROTITIE MINOS) COLUMBIA)	68	60 :	25	BREATHE (2 AM)		0	18	7 B	AT COUNTRY MIGHT SEVEN OLD PROPELESS WARREN BROS 3
15 6	LIKE YOU DAY COLUMBA		0 "	4 24	BEST OF YOU FOR PRINTERS (NO) WILL TO A TOME!	0	74	11	PUMP IT THE BLACK EYED PEAS (AAMINGTERSCOPE)		0	20	11 S	TRICKEN STRING (FEMISE)
20 13	JUST THE GIRL		45 2	5 3	HAVE A NICE DAY	70	59		LET ME HOLD YOU		0	16	. 5	OUL MEETS BODY
	YOU AND ME	8 1	A	10	GASOLINA	-	-	w	GIRL TONITE	-	ě	24	a T	WISTED TRANSISTOR
16 34	LISTEN TO YOUR HEART		~	18	SCARS	w		М.	TAKE ME OUT	-	9		60	WN (vitate) TTACK
21 20	BMT (FORENS)		47 4	2 32	PAPA ROACH (EL TORIAL/GEFFER)	0	-	8	FRANZ FERDINAND (COMPLO SPIC)	-	•	23	30	SECONDS TO WARS (REVIOURAL, VERGIR)
24 8	BELLY DANCER (BANANZA)		48 40	8	FIX YOU COLORLA (CAPITOL)	73	68 :	۳.	COLLIDE HOWE BAY (EPIC)	13	23	21	CO	IX YOU
23 16	DIRTY LITTLE SECRET		48 4	5 48	BOULEVARD OF BROKEN DREAMS	74	71	2	HOW YOU REMIND ME		24	22	22 5	WING LIFE AWAY
10 0	OUTTA CONTROL (REMIX)		50 4	3 21	HELENA (SO LONG & GOODNIGHT)	78	72		AXEL F		0	33	all Ji	UICEBOX E STRONGS FOR RIMS
	M CERT WIN MORE BEST CHANGE MALESCONE MALESCONE				ALL PRINCES SHOWN THE LANGEST	1		4	PART PROBLES OF THE AND ALL SHANDS	-			- N	I STRONGS FEET HANGE

OCT POP Billoord

-8 -	u	25	TITLE	4	m/K	RE	TITLE
麗, 3	ğ	H	TITLE AMIGT (MAPRIET / PROMOTION LAREL)	BE	52	No.	STAY FLY
<u> </u>	1	7	GOLD DIGGER LINES MARK WEST FOR ANNE POST PROCEASES ANNEXASS.	61	56	3	THREE & MAPIA (HOPICIUS MINUSCOLINISM)
8	2		PHOTOGRAPH BORLINGS FOLDERS BONE:	52	47	7	STARS SWITCHFORT (COLUMNIA)
3	4	12	MY HUMPS THE BLACK EYED PEAR (ALM/HITERSCOPE)	53	48	16	THIS IS HOW A HEART BREAKS
6	5	10	WAKE ME UP WHEN SEPTEMBER ENDS	(2)	60	2	IF IT'S LOVIN' THAT YOU WANT
×		11	BECAUSE OF YOU	0.0	49	7	FIX YOU
-	1	m	SHAKE IT OFF	-	119		GIRL TONITE
6	3	14		000	72	3	GIRL TONITE THIS THAT SENSE (VILLANTIC) HELENA (SO LONG & GOODNIGHT)
7	8	18	SUGAR, WE'RE GOIN DOWN MALOUT BOY FLEETO BY MARKET SLAND STAND	57	51	25	MY CHEMICAL ROMANCE (FEPRISE)
6 ;	7	28	BEVERLY HILLS WIER GUITER	66	65	7	FOLLOW THROUGH
9 1	4	23	LIKE YOU SON WORK FEAT COMMA (CONCLARGE)	59	80	2	BEST I EVER HAD
10	9	26	DON'T CHA THE PUBLICATION DOLLS FEMT BUSINES HARMONT PROCOPE	80	57	26	GREATHE (2 AM)
11 1	0	37	YOU AND ME	61	44	16	PIMPIN' ALL OVER THE WORLD
-	8	6	RUN ITI	-	55	22	HOW TO DEAL
12 2		R	CHRIS BROWN (1975-2008EX)	62			SPEED OF SOUND
13 1	2	20	LOSE CONTROL MEDITAL DATA LINE MAN SCOP CHE COLD MIGHTLANDS	63	52	25	COLOPLAY (CAPITOL)
14 1	3	24	LISTEN TO YOUR HEART	64	81	9	BADD YING KANG DERMS (COLLEPARCTYC)
18 1	6	27	FEEL GOOD INC	65		1	JUICEBOX THE STREETS OF A PRINCIP
16 1	5	20	PON DE REPLAY ROMANA (SEPLOIS JAMEIOJANG)	66	59	21	BACK THEN MEE JONES (SATISMANDUSE ASYLLIN WARREST BROOK)
17 1	5	12	DON'T LIE	07	78	14	
		29	BEHIND THESE HAZEL EYES		63	8	SOUL MEETS BODY
-			BELLY DANCER (BANANZA)	04	w		ALL JACKED UP
10 1	9	14	AKON (SRC LINEVERSAL/EMPIC)	00	58	5	BRETCHER WILSON (EPIC (MIRSKVILLE) ENTR)
2	12	10	YOUR GODY PRETTY RIGHT LEFT.AUTIC:	70	73	18	PUMP IT THE BLACK EYER PEAR (ASMUNITERSCOPE)
21 1	4	26	WE BELONG TOGETHER	71	87	12	AXEL F CHAZY PROS - NEXT PLATEAU LINEVERSAL CHIRES
2 2	3	7	MORE THAN WORDS	7	1-	1	THERE IT GO! (THE WHISTLE SONO
23 2	0	38	SCARS	73	74	18	ALL THESE THINGS THAT I'VE DON
-	•	2	WE BE GURNIN'	0	82	2	THE BELLERS CO. PROTECTIONS LIGHTERS UP US AND CONTROL OCCUPANTS
24		100	BOYFRIEND				ALCOHOL
25 2		5	ASMESS SAMPOOR (SEVER)	75	58	8	
26 2	1	15	JUST THE GIRL THE CLICK FINE (LAVA)	76	-	1	LUXURIOUS GWEN ETENAN (INTERSCOPE)
27 2	2	11	PLAY DAVID BROWER (SECURISTISAL/UNITS)	77		1	I THINK THEY LIKE ME DEM FRANCHEZ BOTZ (SO SCI DUP, MINISTRO
28 2	4	18.	COOL DATE STEAM (NITERSCOPE)	78	88	4	I DONT CARE RECKY MARTIN FEAT FAST JOE & AMERICA (COLUMNS NO.
29 3	0	21	LET ME HOLD YOU	79	67		SEASONS OF LOVE
30 2		3	SOUL SURVIVOR	000	-	1	I RUN FOR LIFE
-		島	DON'T PHUNK WITH MY HEART	-	54	3	WHO YOU'D BE TODAY
31 3		27	THESE WORDS	-			GRIND WITH ME
32 2	9	20	RESASSIR BEDROGFIELD (EPIC)	82	71	26	
33	8	1	PRETTY VEGAS	83	81	5	STAY WITH ME (BRASS BED)
34 3	6	24	LA TORTURA DIAMPA PER ALEMONO DIAZ (FFC)	64	58	8	WAKE UP
35 3	0	21	GET IT POPPIN' SILOS FAR MULTITURES SQUADWILLIAMS	83		5	DOESN'T REMIND ME
38 2		15	OUTTA CONTROL (REMIX)	00	.20		GOOD TIMES
37 3		26	SE CONT FEAT MOSE DEEP (SHACH AT ESMACH STEERSCOPE)	-	24	4	UNBREAKABLE
	8	55	GREEN DAY (REPRISE)	100			RIGHT HERE
30 3	2	13	DIRTY LITTLE SECRET THE ALL AMERICAN MUNICIPES COSSISTENCES (11545C0PE)	88	85	14	STAND (FLIP ATLANTIC)
30 4	3	8	SHINE ON PERSON OF VILA ANTICAL	80	-	1	HEAR 'EM SAY KINT WIST FLE MAN LEVE FOR A FULL ADD JOHNSON
40 6	2	2	STICKWITU THE PRESYCUS DOLLS (ALMITYTERSCOPE)	100	28	2	COME A LITTLE CLOSER DIERES SENTLEY (CAPTICE (MANIMULALI)
41 4	0		IF YOU WERE MINE	91		1	HERE WE GO THING FEAT ELLEY MONELAND (SLIP IN SLIDE ATLANTIC)
6 5		5	IM SPRUNG	92	26	26	BYOR.
-		3	BETTER DAYS	PRO		3	PRECIOUS
3	1	Æ	COO COULT (AVENER ERCS)		1	177	UNTITLED (HOW CAN THIS HAPPEN TO ME?)
44 4	1	12	YOU'LL THINK OF ME EETH IMMA (CAPTOL (MASH/ILLE))	94	83	26	SIMPLE PLAN (L. FEA)
48	8	Ŋ,	DON'T FORGET ABOUT US	95	79	2	FOREVER YOUNG YOUR GROUP HARRIST STATESTANDARDHISS
40	8	6	GOOD IS GOOD	96	81	19	DIAMONDS FROM SIERRA LEONE
47	ı	5	DO YOU WANT TO	97	93	14	DRAGOSTEA DIN TEI (MA YA HI)
		8	FLY AWAY	0		1	SKIN (SARABETH) RACAL RATE LINES (19617)
3		9		-			REDNECK YACHT CLUB
5	0	24	BEST OF YOU FOR PERSENS INCOMES UNCLASSED.	99	95	3	CRAIG MORGAN (SPICKEN BOW)
50 3	8	4	HAVE A NICE DAY	100	77	15	THESE BOOTS ARE MADE FOR WALK!

Thea	39	Witht dir Der	TITLE MITTER PROMOTION LABOUR	PRIOR	MAG	LAST WTC.	1000	TITLE ARTHUR PROMOTION LABOUR
0	2	8	GOLD DIGGER		26	25	13	JUST THE GIRL
2	1	13	SHAKE IT OFF	啦	27	27	20	GET IT POPPIN'
8	3	10	BECAUSE OF YOU	位	26	29	22	DON'T PHUNK WITH MY HE
4	4	8	WAKE ME UP WHEN SEPTEMBER EHOS ORIER CAR (*CPA(SE)	☆	1	37	3	WE BE BURNIN'
	5	9	MY HUMPS THE BLACK EFED PEAS (ALM THTE PEOCHE)		30	46	200	DON'T FORGET ABOUT US
6	6	17	BEVERLY HILLS		31	28	20	THESE WORDS
7	13	8	LIKE YOU DANA COLLINSIA)		32	32	13	LA TORTURA
8	7	23	YOU AND ME	THE	33)	34	8	BOYFRIEND
	15	7	SUGAR, WE'RE GOIN' DOWN	☆	34	41	2	STICKWITU
10	19	7	PHOTOGRAPH	廿	6	36	4	SHINE ON MAN CAMERA IT YEAR (ATLANTED
11	9	25	DON'T CHA THE RESIDENCE AMERICAN AMERICAN PROCESSION AND AMERICAN PROCESSION AMERICAN	100	36	30	9	IF YOU WERE MINE
12	11	28	BEHIND THESE HAZEL EYES	th	57	40	4	PLAY DATE SAMES (SPOURNY SSAL, 1998)
13	1	20	PON DE REPLAY	100	30	39	2	FLY AWAY
14	15	23	LISTEN TO YOUR HEART	☆	39	36	22	HOLIDAY SMEN DM (1079) SD
18	26	4	RUN ITI CHRIS BROWN (JVE-20MEA)		40	38	22	HOW TO DEAL
C	20	8	YOUR BODY		41	33	15	OUTTA CONTROL (REMIX)
17	14	29	SCARS PRIPA REACH (EL 10NAL GEFFER)	127	42	42	劉	SADD YMC YESS DERKS (COLLIPSES/TYT)
18	12	26	WE BELONG TOGETHER	100	43	45	5	FOLLOW THROUGH
111	21	7	MORE THAN WORDS		44		K	LUXURIOUS SMEN TREAM : RTERSCOPE
20	15	20	LOSE CONTROL MISSY BLIGHT THE GOLD MAD VITLANTICS		45	46	3	I'M SPRUNG
21	18	15	BELLY DANCER (BANANZA)		40	49	2	IF IT'S LOVIN THAT YOU WA
22	17	12	DON'T LIE THE BLACK FIFTH PEAR (ALM SWITCHSCOPE)		47	43	4	YOU'LL THINK OF ME
23	, 24	10	FEEL GOOD INC		49		10	SOUL SURVIVOR
24	23	18	LET ME HOLD YOU		0		12	DIRTY LITTLE SECRET
25	22	18	COOL	str	50	1	V	SHAKE

26	25	13	JUST THE GIRL	J
27	27	20	GET IT POPPIN'	J
26	29	27	DON'T PHUNK WITH MY HEART	J
0	37	3	WE BE BURNIN'	
30	46	2	DON'T FORGET ABOUT US	1
31	28	20	THESE WORDS	1
32	32	13	LA TORTURA SANIDA FEAT ALEMANDO SANZ (EPIC)	1
33	34	8	BOYFRIEND ASKER SMPSON (GEFTEN)	J
34	41	2	STICKWITU THE PHESYCAT DOLLS HAMMINTONSCOPE)	J
63	36	4	SHINE ON ANN CAMERA IT YEAR INTERVED	J
36	30	9	IF YOU WERE MINE	į

4	-	3	EMEN ITERMS : (1) TERSCOPES
3	46	3	PM SPRUNG
0	40	2	IF IT'S LOVIN' THAT YOU WANT
7	43	4	YOU'LL THINK OF ME
	-	8	SOUL SURVIVOR TONG JELY FIRE AND COPPONE THIS LINE AND AND COPPONE THIS LINE AND ADDRESS OF THE PROPERTY OF T
0	E	1	DIRTY LITTLE SECRET
•	4	1	SHAKE YND YMO THINS FEAT PITRULL (COLLIPATIOTYT)

	м	21	Mares Sales
111	3	1900 HB CO	TITLE AXYES - HARVEST - PROMOTION LABOL) PRUN ITI LOWES 660000 LINY (200604)
2	1	18	INSIDE YOUR HEAVEN/INDEPENDENCE DAY
3	2	17	INSIDE YOUR HEAVEN/VEHICLE
0	5	13	GHETTO SCORNINGS FERE PASSON TRAPS (MAYGISLE)
6	4	25	DON'T CHA THE PUBLICATION DELLE PEUT MARIE ANNI DEL PROCESSORIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DELLE PEUT MARIE ANNI DELLE PEUT MARIE ANNI DELLE PEUT MARIE THE PUBLICATION DELLE PEUT MARIE ANNI DE
	6	8	ANGEL THE JONES GAME (FEALITY AND)
7	8	17	LONELY MON (HET LINVERSAL CARRE)

7	8	YOURS JEET HAR JUNE (COMPONER THUSEOUS JAMASIANS)
20	8	REP UR HIGH SCHOOL MPARSA (ACALITY AFFILIATED CATEROLISMINIT)
9	16	TAURUS HERE
18	5	BACK TOGETHER AGAIN HELPA MERCAN & FREDDE JACKSON 1-12 AMUSEPHEUS
11,	10	GOLD DIGGER ANN WEST FEET JAMES FORCE AND LANCE AND COMES

EXE JAME FORE ROC A FELLANDER ANAPOLINGS
ONTROL (REMIX)
THEY LIKE ME
LISAC URVIERSAL UMARIO

16	12	28	WHEN COME TOWARD IN THE CHIEF COM-TENT
17	19	16	FROM THE BOTTOM OF MY HEAF
1	18	6	WE SE BURNIN'
	25	9	WE BELONG TOGETHER

22	34	NY 4 M MOLLY WOOD,
28	3	GIRL TONITE TWISTA FEAT THEY SCHOOL HOLLANTIC)
18	10	ROCKY TOP THE COSCINGE BROTHERS OF COLUMN AND HALLE ON
27	35	WE WILL BECOME SILHOLETTES/SE STILL MY HEA

	20		TWISTA FEAT THEY SONGE (ATLANTIC)
22	18	10	ROCKY TOP THE ESSENSE BRITTHERS OF CEANICA RATHRILLS UNKNOWN.
223	27	35	WE WILL BECOME SILHOLETTES/BE STILL MY HEAVET THE POSTAL SEPTICE THIS FORT
24	21	19	PON DE REPLAY
25	23	18	LOSE CONTROL MIST PLANT - THE GOLD MIND AT LANT C.

Hľ	ΓP	RI	ED	ICT	О	R
 		-				

ADULT CONTEMPORARY

Billograd R&B/HIP-HOP

6		ro R	P E F	3/HIP-HOP ALBU	MS
i		8		WINTER	Title
H	38	200	-	ARTIST WITH 8 NUMBER / DETAINING LAST, (FRICE)	
0	Ties.	WT.	1	TRINA	The Day After
•		•		TRINA SUP NIGHTENTLANDS STRETCH (18 90) THREE S MAFIA	Glamorest Life
å	Ш			HIPSOTES MINOS COLUMBIA SAZZASONY MUSIC (18 SIL B KIRK FRANKLIN	Most Known Unknown
v	Ŀ	'n		YOUNG JEEZY	Hero Let's Get It: Thug Motivation 101
	Н	2		KANYE WEST	Late Registration
-	,	-		ROC in FELL A, DEF JAM 004013*/IDJANG (12.90) LIL' KIM	The Neked Truth
÷	,	е		TONI BRAXTON	Libro
	-	ũ	÷	SEAN PAUL	The Trinity
10	٠,			VHAT, ARTIC \$27887/45 (18.90) DWELE WIGGS 77416 (17.90)	Some Kinde
11	7	3	ř	PAUL WALL FROM KEYSHIA COLF	The Peoples Champ
0	14	14	18	PACE KEYSHIA COLE	The Way It is
13	11	10	26	MARIAH CAREY	The Emencipation Of Mimi
14	15	12		THE BLACK EYED PEAS	Monkey Susiness
15		1			Amazing: An All-Star Tribute To Luther Vendross
18	12	7		CHARLIE WILSON	Cherie, Last Name Wilson
17	8	3		DAVID BANNER SELJUNGRIAL (DISCONDING (12 98) 8	Certified
10		v		WILL DOWNING	Soul Symphony
19	13			MACK 10	Hustla's Handbook
20	10	4		T.I. PRESENTS THE PSC	25 To Life
21	16	9		DAMIAN *JR. GONG* MARLEY GHITO HOUSE THE CONG DESCRIPTION (12 96)	Welcome To Jermrock
22	18	18		LYFE JENNINGS COLUMNA 90945-5047 M195C (12-90) B	Lyfe 268-102
23	21	13		RAY J KNDCKDUT BYSST-SANCTUMRY (18 Mb)	Raydiation
24	Ţ.			EBONY EYEZ	7 Day Cycle
25	_	113	20	THICK MASTERS BROOK! (GAPTER, (16 96) 50 CENT SHATH WITCHMATH CONDUCTINGERSCOPE (15 86/6 96) #	The Messacre
20	27	10		YOLANDA ADAMS ELEKTRAJAT, ANTIC SETSBAG (18.50)	Day Sy Day
7				GERALD LEVERT	Voices
28	8	23		ATLANTIC 7321 6 Rei00 (10 90) PRETTY RICKY	Bluestars
29	20	17		ATLANTIC BOTHLAG (18.90) JIM JONES DIFLOMATS SHOUNDER (18.90 GD) B	Heriem: Diary Of A Summer
30	10	29		BOW WOW COLLINE A 435051 SON MASIC LIS SHED	Wanted
0	57	-	2	GREATEST SOUNDTRACK	The Gospel
32	22	16	6	TONY YAYO TONY YAYO S und control interscore (12,56,6,99) # YING YANG TWINS	Thoughts OI A Predicate Felon
33	31	29		YING YANG TWINS	U.S.A.: United State Of Atlanta
34	23	26		KEM M010WW 001232.UMRG (13 99)	Album II
35	30	22	15	R. KELLY JNE 70214 (2040A (18 56/12 56) 49	TP3 Relaided
36	26	21		THE PUSSYCAT DOLLS	PCD
37 .	28	23		RIHANNA	Music Of The Sun
38	24	8		EARTH, WIND & FIRE	Illumination
30	33	30	12	MARY MARY MY \$100X.CO.(LAMBIA 92948/SONY MUSIC (16:98)	Mary Mory
40	32	25		CECE WINANS	Putited
41	35	32		PUBLISHMAN GOSPILING ROSET/SORY MUSIC (18 98) TREY SONGZ SORG BOOKETLAND (877) AG (15 98)	i Gotta Make II
42	29	15		KINDRED THE FAMILY SOUL	in Thie Life Together
43	34		2	HEZEKIAH WALKER STRITY 63625-3365A (17 86)	20:85 The Experience
4	Ŀ	•		SNOOP DOGG PRORITY SSIES CAPITOL (18 96)	The Best OI Snoop Dogg
48	35	51	20	COMMON BDD D.GEFFEN BOASTS-/INTERSCOPE (13 98/9 86) #	Bo
48	37	33		MIKE JONES	Who is Mike Jones?
47	38	38	20	MARQUES HOUSTON	Neked
49	F			TUPIC FEAT \$1000° 0000, THA DOGG POLINO, NATE DOGG, DU DEATH FICH 20000 EAGLE (15 96)	TUNKE & KCI & JOJO Tupoc: Live At The House Of Blues
40			16	MISSY ELLIOTT	The Cookbook
80	45	47		CIARA SHORUH MUDICURE LAMACE BZB195/20MBA (18.98/12.88)	Goodles
51	44	32	12	VARIOUS ARTISTS Del Del GACUPUNIVISCAL SCAY SMG/70MSA 17133/CAPIT	S. (1886) Now 19
52	47	45		OESTINYS CHILO	Destiny Fulfited
53	49	44	41	JOHN LEGEND 8.0 d.c. COLLINEA 92779-1508Y MUSIC (18 98) B	Gel Lifted
54	48	50		WEBBIE IRICL 63935 ASYCUM (18 90)	Savege Lite
55	×	w	1	ATMOSPHERE MANUEL SAYERS ENTERTAINMENT DE (18 50)	You Cen't Imagine How Much Fun We're Having

麗	68	8	鸓	MPTRIT & NUMBER / CHSTRUMETING (AREL (PRICE)	Titie	葛
56	12	40		BASYFACE #Ris/ta 70518 RWG (10 90)	Grown & Sexy	
67	46	42		TEAIRRA MARI MEGICINE ROC-A-45 LLR 8045281 (SUMS (KS 98)	Roc-A-Felle Presents Tealrre Meri	
58	30	37		SOUNDTRACK CRAND HUSTLE ATLANTIC \$2822* AC 118 961	Hustie & Flow	
a	58	60.		FANTASIA JESSIA PING (18 96)	Free Yourself	
60		1		KIRK WHALUM	Kirk Whalum Performs The Babylace Songbook	
51)	100			MASTER P	The Best Of Mester P	
62	43	34	4	SYLEENA JOHNSON	Chapter 3. The Flesh	
83	55			VARIOUS ARTISTS	SORY SOUTH 118 SEL	
64	52	41		VADIOUS ADVICTS	saine Dupri Presenta Young, Fly & Fleshy Vol. 1	
88	56	43		BOBBY VALENTINO	Disturbing The Peace Presents Bobby Velentino	•
8	65	52		NAJEE HEADS UP 21/04 HT MIL	My Point Ot View	
87	51	35		DJ OUIK	Traume	
98	88	55		VIVIAN GREEN	Vivian	
90	41	24		RAY CHARLES	Genius & Friends	
0	54	45		SLIM THUG SMAT TRANSCRIPTIN 0035051 INTERSCOPE (12 96 9 90)	Alreedy Platinum	
71	63	58		T.A., GRAND HUSTLE ATLANTIC 83734" AG (18.98)	Urban Legand	
72	He	•		JEFFREY OSBORNE	From The Soul	n
73	67	53		LEELA JAMES	A Change Is Gonne Come	
a	50	×	3	LITTLE BROTHER	The Minstrel Show	
78	72	83		AKON SPERMITESHE DODBIE* (MRS (13 MI)	Trouble	
6	1	0	P	JES ALBUMS	ALBUMS CHECK OUT WWW.BILLBOARD.COM	
100	30	180	1800	TEST TEST S NUMBER / ORS TRIBUTING LASES.	Til	tie
1	1	4		B.B. KING SEMEN CHRONICLES MISSISJUNE	B.B. King & Friends:	80
2	2	2	SEN	EATONE 72428 20WSu.	Bring Em	In
3	3	Ä	MIN	LBERT MCCLINTON	Cost Of Livi	ng
4	4	2	ANT	TTYE LAVETTE	I've Got My Own Hell To Rei	se
	5	73	CAP	ORGE THOROGOOD & THE DESTROYE	AS Greatest Hits: 30 Years Of Ro	ck
8	8	30	GER	B. KING TEN CHTOMOLES DEDBS#10ME	The Ultimete Collecti	on.
7	7	5	A10	PATH MISSISSIPPI ALLSTARS	Electric Blue Watermels	on
•	8	8	ALL	EMEKIA COPELAND GHOR 1985	The Soul Tru	dh
				NNY LANDRETH		

TWISTA LIGHTER ON 'DAY AFTER'

At No. 1, Twista grebs Hot Shot Debut hon- driven by the huge, Kanye West-produced sinors with the release of his second album in gle "Slow Jamz," which topped The Billboard as many years. "The Day After" scanned Hot 100 in February 2004. more than 129,000 units to

on The Billboard 200. Despite its lofty rank, "The Day After" falls short of Twista's "Kamikaze," which opened atop the big chart with 312,000 units. That set was

take runner-up status at No. 2

SUSAN TEDESCHI

B.B. KING

AEROSMITH



from West, but it features track work by the Neptunes and Scott Storch. The set's first single, "Girl Tonite," rises 7-6 on Hot R&B/Hip-Hop Songs. -Raphael George

Live From Austin TX

Original Greatest Hits

I ive With The Condy Linker

R&B/HIP-HOP Billboard

A		HC R	T &B/HIP-HOP AIRPLAY						
10	IND.	MERS.	TITLE ATTET IMPRINT PROMOTION LABOUR	NACON DESCRIPTION OF THE PERSON OF THE PERSO	88	LART	MATER SW COS	TITLE ARTIST, (MPRINT) PROHOTON LABEL)	Proper
0	2	11	SOUL SURVIVOR	由	26	25	10	BALISESMONER ASSISSMENT, ANTICO	M
2	1	15	GOLD DIGGER SARTE NESS FEAT JAME FORM (FOC A-FELLANDER JAM 10,740)	盘	27	36	38	I CAN'T STOP LOVING YOU	
3	3	16	LIKE YOU obw wow year company (COLDMINISTRE)	☆	28	31	13	FOOTPRINTS	
4	4	14	SHAKE IT OFF	☆	20	34	6	THERE IT GO! (THE WHISTLE SONG)	1
0	2	52	RUN ITI		30	23	15	TELL ME speer successor (017 CEF JAM 10 AND)	ŵ
•	6	11	GIRL TONITE THESE PLAT THEY SOME UPT, ARTICLE	12	31	35	8	AND I DAMA-SHO NOTE MISSICLARIC LAFACE 22 MISA;	か
7	5	12	PLAY DATE SAMES (SECURITYS SALCOMO)	dr	32	32	13	PRESIDENTIAL TOMARCOR (SMT - AND ON LAPACE COMMAN)	100
0	13	7	I SHOULD HAVE CHEATED	dr	3	46	9	GO CRAZY TOMO SELT HER SELS CONFORMS DISCOST JAMEDINGS	th
6		10	LIGHTERS UP	100	34	45	10	SLOW WIND	ŵ
10	7	18	MAKED MANGET MODEL (THE CAMPANICALAMPO)		35	27	24	LET ME HOLD YOU HOW WON FEST CHARGON (COLUMNIA SIAM)	☆
11	17	12	STAY FLY THREE 2 MAPA (HYPYN) TUTE MINUS OF CHUMBIA STAM)		36	47	22	CROSS MY MIND ML SENT HOSEN BLONE CRIC SUM	m
12	14	9	UNBREAKABLE	dr	37	30	16	BAOD THIS SAME THREE (COLLIPSING FOT)	П
13	11	30	WE BELONG TOGETHER	dr	38	41	25	LOSE CONTROL MSSY ELECT THE COLD MIND ATLANTICE	4
14	10	34	MUST BE NICE	dr	39	37	22	AND THEN WHAT	100
18	15	13	THINK THEY LIKE ME OM FRANCIST SOY 150 SO DEF VINGON	dr	40	39	3	TAKE IT EASY FUEST (COURSES SUST	П
10	16	10	I'M SPRUNG	12	0	и	8	STAY	th
77	21	13	FM A KING	th	42	12	20	NETO FEAT PERIO PEDIS (OEF JAMAND JAME) PLEASE	4
10	19	21	CHARLIE LAST NAME: WILSON	4	49	49	10	TON SHAFTON (SLACKSBOUND SMRS) I WANNA BE LOVED SHE BART (FECAN REPOSE WARNER BRES.)	100
10	*	5	HERE WE GO	4	0	51	4	AIN'T GON' BEG YOU	ŵ
20	24	7	ONE WISH	4	0	52	11	FIND YOUR WAY (BACK IN MY LIFE)	- 10
<u>a</u>	20	19	WE BE BURNIN'	☆	40	48	20	WORK IT OUT	
22	12	35	FREE YOURSELF	÷	47	50	1	OR DWILLS E. MITELMS THE WARRING FILE DAME WEDAMS. COS RESPUES ONLINES. LOOKING FOR YOU	
23	15	14	CATER 2 U	4	-	55	1	CAN I HAVE IT LIKE THAT	т
0		24	GOTTA GO GOTTA LEAVE (TIREO)	-	6	-	1	WHEN WE MAKE LOVE	
	70	11	YOUR BODY	-	60	10	2	KRYPTONITE	- 14
-	4	15	PRETTY BICKY (ATLANTIC)	186	80	20	3	PURPLE ROBON ALL ETAMS - PURPLE RINGON VINCON)	_

=			Broadcast Data Seunoti Systems
A		AI	DULT R&B
HE	558	SEC CHI	TITLE ARTIST HISPART / PROMOTION LABEL)
1	1	21	CHARLIE LAST NAME: WILSON
2	2	24	WE BELONG TOGETHER
0	3	25	GOTTA GO GOTTA LEAVE (TIRED)
4	4	40	I CAN'T STOP LOVING YOU
0	5	11	I WANNA BE LOVED
0	6	30	FREE YOURSELF
7	8	18	FIND YOUR WAY (BACK IN MY LIFE)
ŏ	8	19	PLEASE TON BALTON IS ACCEPTURE VANDS
6	15	15	UNBREAKABLE
10	11	22	MUST BE NICE
11	7	23	CROSS MY MINO
12	13	25	PURIFY ME
13	10	10	WORK IT OUT
10	14	2	DO CHARLE & HATE AND THE WARRENS FLET DIAME WILLIAMS FOLD INSPIRATIONALS SHAKE IT OFF
10	12	14	FROM THE BOTTOM OF MY HEART
10	16		I THINK I LOVE U
17		10	YES I'M REACY
يسو	17	15	EVERY WOMAN DREAMS
10	19	12	PURE GOLD
19	19	13	EARTH NIND & FINE SANCTUARY) WHOAA
20	21	10	SOMEONE WATCHING OVER YOU
=	20	11	GROWN & SEXY
	24	4	CATER 2 U
23	23	12	OCETION & CHILD (COLUMBIA, SUM)
24	22	17	MINT NO WAY METI LABELLE FEM MARY 2 BLISE (DET SOUL CLASSICE/IO.ME)
25	25	8	WILL DOWNING CAP VERVE

SINGLES SALES
SINGLES SALES
THE SE AND INFORMATION LABOUR
1 12 RUN ITI Deles sedura (JAVE/2046A)
2 3 16 TAURUS HERE SURGE (LANSWAR)
BACK TOGETHER AGAIN HELTER WORKER & FREDDIE MICHEN (ID ANN OBTHEUE)
3 8 LIKE ME SOMECAN (M(AT))
8 7 6 GO CRAZY
18 8 EVERYDAY
COME GO WITH ME
I THINK THEY LIKE ME OTH FRANCHIZE MEYZ (50 30 CON MINIOR)
18 11 GOLO OIGGER MANYE MEST MAY MEST MANYE MEST MANY MEST MEST MANY MEST MEST MANY MEST MEST MANY MEST MEST MEST MEST MEST MEST MEST MEST
10 18 9 WE CAN HANDLE THAT
11 11 UNBREAKABLE BG TROLL (AND DATE)
12 13 3 WE SWERV'N EAWED OFF (OA WHAMED) (CHEAN STYLE PEPPA INTERTMENDANCE)
18 8 5 BHE'S OUTTA MY LIFE DILAR COLE MODE (M. LIT)
14 4 16 DE HALT THAT Y (SELSLIS)
16 16 25 DON 1 CHA DETERMINE SETA REPUES (LEM INCRESCOPE) HERE WE GO NOW
18 SAMP (STR)PR(N)(A)
SACT (10 NACE (10 NAC
MAL WALL GRESHHOUSE ASTRUMAN, AND CO
SA CENT FEAT NOON DESP (SHADILA) TERMATH INTERSCOPE)
SOUR SUBVIVOR
TOURS JEET FLAT AND (COMPOUNTS THUSE DEF JAMISJAMS)
54YO SANGE (SACURINERSACURINS)
SOUTHERN LOVIN
MY (LUCY MA)
ETTLE P PLE MON (P) 45 RYEAS PLEASCOPE)

-- DAB/HID HUB

-8	45	38	TITLE	
0	55	12	GOLD OIGGER	-
	-	10	LIKE YOU	-
	2	N.	SHAKE IT OFF	_
3	3	14	MARIAN CARCY (SLAND) (DUNG)	3
0	4	12	MY HUMPS THE BLACK LYER FEAS JAHM HITTERSCOPE:	
•	0	6	SOUL SURVIVOR	7
0	7	10	RUN ITI CHIS BROWN (INC 22MEA)	
7	6	16.	YOUR BODY PRETY MEX AT AND	Ti
8	5	14	PLAY Myo sames (Stormy Essa) (1886)	-1
0	ī	11	I'M SPRUNG I'M SOOK! MADE DAY COMMAN	7
10	10	11	SHAKE	7
Н	15	14	OUTTA CONTROL (REMIX)	T
TO	15	10	WE BE BURNIN'	7
6	16	2	GIRL TONITE	7
14	12	17.	TWISTA FEET THEY SOME HATLANTIC!	-1
10	14	iii.	THIS SAND THREE PERE HISE JONES & MR. COLLIPARE (COLLIPARE TET) HERE WE GO	-
10	61	15	THIN FEE BLU NOW, MO SUP IN SUDE STUDENTS	_1
16	14	29	MARIAN CAMEY (SLAMOLICUMS)	_1
17	23	0	ONE WISH MY 2 HOST GANG TUMPY	- 3
10	13	16	LET ME HOLD YOU	
19	18	7	MORE THAN WORDS	
20	17	10	IF YOU WERE MINE	
m	25	6	BALLOS ROMANOZ (COLOCO (VI) BALLOS MONEY AS JULIA ASLANDO	T
12	19	24	LOSE CONTROL MISSY ELLIOTI FLET CAME & FET HAM SCOOP (THE GOLD MISS ATLANTIC)	7
9	24	2	BOOM	
		営	PON DE REPLAY	-1



ADULT RAD AND REYTHERIC ARREVANTS risks RMS steems and 66 rephrase designs as sectionizely monitored by Nation Discussion Data Systems, 24 hours a day 7 days a seed, C 2000 MS Datases Medica, for any Rhome Countings in the SYT RAD SWEWS C 2000 MS Datases Medica, for any Report Seed of the ST RAD SWEWS VMJ Datases Medica, for any Research Soundings, for Intelligence Total Seed of Physicages and SWEWS C 2000 MS C 2000 M

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I' Think They Line No evenum (\$7.2)

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Billogard R&B/HIP-H

&B/HIP-HOP SONGS 71 SHAKE IT OF

19	13	CONTRACTOR OF THE PROPERTY OF	GGR .
21		STAY FLY Three 6 Melle Feeturing Young Buck & Eightbell & M COMMUNICATION OF COMMUNICATION COMM	UG SM
15		UNBREAKABLE Alicio K. ACDIETTI PARPEN RESTRICTE AL GUERRO 0 11	
7		WE BELONG TOGETHER JUMPALOPANIA, MORULIPANIA, LASTICISED, MORUS, DASOLINGAD, NUTTES ALIT GO CINCI	
17		TM SPRUNG TP AND SPRUNGT MACRAINANCES	nien Non
6		MUST BE NICE Littlemus (Cultiments) Lyfe Jennic e Continuent	igs Suite
16		FM A KING PSC Faaturing T.I. & Lil Screp John Howell Shows (September 1997) September 1997 September 199	PPY NTC
16		CHARLIE LAST NAME: WILSON Charlie Wilson Quinted	
39		HERE WE GO Trins Featuring Kelly Rowle 1,000 or 10,000	and and
20		WE BE BURNIN' Seen P	

FREE YOURSELF ENDOXIMAN ON ELLISTED BROCKMAN IS STE YOUR BODY I CAN'T STOP LOVING YOU

THERE IT GO! (THE WHISTLE SON GO CRAZY TELL ME TM 4 ECR (F WILSON THEL AND I PRESIDENTIAL

MR COLUPARK IN CROOKS D. HOLMES E. LACKSON M JON	ins Featuring Mike Jones & Mr. CollPark 60 CCCUPARTY
LET ME HOLD YOU JELPRING TO LIBERTAGE TO BRUSSELL)	Bow Wow Featuring Omarion © COLUMN SUM
PLEASE 5.51 MCH (5.510 MCH M RODICK V HERSTRIK HOUFF)	Tons Braxton
CROSS MY MIND A PELITER DHENSON (1) SCOTTAL PELITER DHENSON)	Jill Scott @ HEGEN BEACH EPIC SUM
AND THEN WHAT M PETSH (3.100005 & THOMAS)	Young Jeezy Feeturing Mennia Frash
LOSE CONTROL Missy W FLUETT OF ELLECT C MANUS E ISSUE BLY ATOMS R DA	Ellott Feeturing Clera & Fet Men Scoop
STAY RECOVERING SIMPLE REMINISTRA & BLAM, DOX 5-ROOD, ID. POL	Ne-Yo Festuring Peedi Peedi Inc. M.DERARGE E.D.JORGAN BOOK JAMMUNG
TAKE IT EASY	Fugues a constant

	I WANNA BE LOVED ESSAET DIFFCEEY IS SENETED POSTY	© FROM REPRISENARMER BROS
	AIN'T GON' BEG YOU THE INDEXES OF MASS A DEED THE LADDEN COST OF MASS A DEED THE OWN OF THE OWN OWN OWN OF THE OWN	Fantasia © / two
	FIND YOUR WAY (BACK IN MY LIFE)	Kem Notows 1946
	CAN I HAVE IT LIKE THAT	Pharrell Feeturing Geren Stefani @ STAR TAKK NITASCOPE
	LOOKING FOR YOU S MANUS HOUSES C MANUS S BROWN J WASHINGTON	Kirk Franklin
	TAURUS HERE D SMITT O SMITT D RIVE HAZOR R DRIVE)	Tourus Tourus
	WORK IT OUT Dr. Charles G. Hayes And The Wer FRACT (G.JOSCAN, D. BY, LIAMS)	riors Festuring Dianne Willems

FROM THE BOTTOM OF MY HEAR FM TRYNA IS AN MASCON HE IN BRANC IN THE WARE I MAN ENGINEER A DIRECTOR













bowed last week on Top Albrims with street-date violations: he rockets to No. 1 this week with 66,000











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Ľ	100	TITLE PROTUCES GORGANITES	Artist IMPRINT / PROVIDER LIBEL	1893	
84	1	TURN IT UP 5 STORCH IS STORCH H SERRO W WALSON	Chemilioneire Feeturing Lif Flip	N	
46		BACK TOGETHER AGAIN 18/945 140M85 (MT/ORE (UCAS)	Meil'sa Morgan & Fraddia Jackson 90 tu kes denetis		
71	0	I THINK I LOVE U	Dwela @e vetan		
75		TESTIFY K WIST J. (1996 K WESTA ECOD.6 JOHNSON 6 PERRY)	© GOOD-SSRIBHTIALCON		
60		SUPASTAR S STORCH IN STEWART M AMBROSRES S STORCH L (1980)	Flority Feetuning Common eq (forecasts) 6(FF) with 8500%		
-		EVERYTIME I THINK ABOUT HER BMY 6 PELINUS J MERCAND J PHILIPS R HARREL L BROWNER	Joheim Festuring Jedokies LSWORS REDMON; @ DWN MAL WHERER SPOS		
-	2	GOTTA GO T TRYLOR (T AL VERSON, T TAYLOR M SMITH)	Trey Songz		
77		SHAKE MR. ODI LIPARK IN CECOMS 0. HOLMES E. JIEZESON PSCOTTA	Ying Yang Twins Faaturing Pitbull		
58	8	SOMEONE WATCHING OVER YOU BUT ACTION OF THE PROPERTY OF THE PR	Yolande Adams		
-		WHERE'S YOUR MONEY	Busta Rhymes Feeturing O.D.B.		
63		HAPPY HOUR	Jazze Phe & Ceelo Green		
58		EXTRAVAGANZA	Jamie Foxx Feeturing Kanya West		
70	:19	COME FLY WITH ME	Foxy Brown Facturing Sizzle		

		YES I'M READY FEROVER IS MASCAN	Jeffrey Osborne
ı	1	DON'T FORGET ABOUT US JOURNAL CHEEK (M. CANEY) DUPPILEM CON J. AUSTRO.	Marieh Cerey SLARO10.64
		DRAPED UP SWILLIAMS IS JUSTICIAAN S WILLIAMS	Bun-E
1		EVERY WOMAN DREAMS	Sherice Stantiscoccoccoccoccoccoccoccoccoccoccoccoccoc
1		GROWN & SEXY	Babylace @ AUSTA RM
		AIN'T NO WAY HICE PREAM DISMNERS (A FRANKLIR C FRANKLIR)	Patti LaBalla Featuring Mery J. Blige @ 001 5011 CLASSICSTONE
		READY SURES IN ROSS & ANDREST IN A DURINNETT IN SHEMER)	Black Rob Black Rob
	tz	MINE AGAIN J DISSERM CARRY SECUREYS POYSERS	Meriah Carey
		BAD CHICK JALLEA IN GAMONEY THATCH B JONESS	Webbie Feeturing Trini
1		CAN YOU BELIEVE IT	Styles P Featuring Akon
1		YOU KNOW WHAT	Avant Feeturing Lif Weyne
1		WHERE WOULD I BE (THE OUESTION)	Kindred The Femily Sou

JORDAN DIS DIN LICEN AN LULY AR LISCHEFFER D BAKER C BROSES;	amia Foxx Faeturing Ludacris
ON DE REPLAY INCHES & ROCERS C STURIES N' ROBLES A BROOKS E ROCERS C STURI	Ribenna (St) GG SARDER JAM 10 MG
PURE GOLD	Earth, Wind & Fire
MESMERIZED SOFTOL DATA PLANE FIRST CONTROL BLACK TERM CONFIDE DATA SHIPS CONTROL DATA SH	Feith Evans
IKE ME WARRED MINEL (M SUBSTA K MINERELO,M HILL)	Bornscar
BLING BLAOW SERA // SERVEY JURGESON S SCATERY	Red Cefa Fasturing Fabolous • HOO SANGELSHAKEDONN-LEPTOL
EVERYDAY WHENCED M RICE (A D MINISTER A WINDSELD M HILL C WILLIAMS)	AJA 9 M.AR
GOTTA GETCHA SUPEL PROC 1/ OUPEL OF ELLISTIT J PHILLIPS	Jermaine Dupri
DOT COM WOOK PRO J IN THE CALL JURISH DANIELS STRANMENGS	Usher @ LAFACE TOWNS
COME GO WITH ME	Rustic Featuring CROW
WE CAN HANDLE THAT	Slick 23

THICKE PRO J IN THICKE J GASS IS DANIELS SI RAYMONDS	● LAFACE/20MBA
COME GO WITH ME	Rustic Featuring CROW @ SPEC
WE CAN HANDLE THAT MAKES & BARLOW M SATT BE SPOACHADO	Slick 23 G MANCH WEAR
P.S. A. B.K. 2004 THE PEDERNICH OF CHAIN SOURCE SCHOOL DEM CREW (R.PRICE S.CANTE	Bounty Kitter Facturing Jay-Z
SO HIGH O HARRIS (L WANE PJ SAMYER)	John Legend ee and b.cocurs a sur
DONT TRIP M 1955M IS TAYLOR & THOMAS ID CARTER M SEYMOLIFE	Trina Feeturing Lit Weyne
GET LOOSE JALIN PHA IC HARRIS PALESENDER C HAMEST	T.I. Feeturing Neity © CRAIN HISTLE AT ANTIC
SUMMER WIT MIAM! KNOWL (I II JOH'S O STINKS A GLEFONILPIE J HEROMISEPIC JAPPE	Jim Jones Feeturing Trey Songz RTHYERSON SHICKER: @ DPLOMES NOW
UNBREAKABLE MS TREEL GLORIER OF A CHECKETT)	Big Trell
MY HUMPS WILL FAM HE ADMIS D PAYTON	The Black Eyed Peas
WE SWERYN	Sewed Off (De Untamed)

KEYS COULD LEAD MULTIPLE CHARTS Alicia Keys continues to make noise with "Unbreakis on track for her sixth No. 1 as the single crosses



The first single from her "Unplugged" album also of her prior chart-toppers set at the format. soars 57-48 and gains a half-million in audience on The Billboard Hot 100.

the top 10 barrier after five weeks. At that pace, "Unbreakable" either equals or bests the path that four

First-day sales from the new album's Oct. 11 arrival suggest it will open at 175,000 or more, giving Keys a solid shot to lead The Billboard 200 for the At adult R&B radio. Keys third time in her short career. - Raphael George

40 59

49 54

31 53

55 85

COUNTRY Billogard

6) li	P O	UNTRY ALBUMS	بالمناوا	
	- 4	. 25	ARTIST	Title	H
-	35 A		SARA EVANS	Real Fine Plane	83
·			GRETCHEN WILSON	All Jecked Up	-
0		10	CONTRACTOR CALLED THE STATE OF	Firefilee	
ŏ		In	CHRIS CAGLE	Anywhere But Here	ī
×		e di	RASCAL FLATTS	Feels Like Today	
0	HEW	1	CROSS CANADIAN RAGWEED	Gerage	Ī
č	78	a	KEITH URBAN	Be Here	B
×	3		TRISHA YEARWOOD	Jasper County	٦
	5	27	MCA RACIONALI E 002226/1980/s (13 80) SUGARLAND	Twice The Speed Of Life	
10	2		WENCHALDSHIP (MESS)	Her Story: Scenes From A Lifetime	_
12		1	BRAD PAISLEY	Time Well Wasted	
12	0 0		GRETCHEN WILSON	Here For The Perty	
0	12 1	1 50	DIERKS BENTLEY	Modern Day Drifter	
14	18 3		BROOKS & DUNN	Hilbilly Deluze	
15	11 1	10	JASON ALDEAN	Jeson Aldren	
16	11 (TORY KEITH	Honkylonik University	
9	10	w	LITTLE BIG TOWN	The Road To Here	
18	78	di.	TOBY KEITH	Greatest Hits 2	22
19	15 1		DIE ANNORES DOSSESTIMOR (12 SE)	Horse Of A Different Color	
0	21 2		TRACE ADKINS	Songs About Me	
21	17 1		GEORGE STRAIT	Somewhere Down In Texas	
-	20 1		JOSH GRACIN	Josh Gracin	
23	10 1		MONTGOMERY GENTRY	You Do Your Thing	•
24	22 1		SHANIA TWAIN	Greatest Hite	8
26	23 2		CRAIO MORGAN	My Kind Of Livin'	
28	24 2	200	LEANN RIMES	This Woman	
27	16 1	Pi	GEORGE JONES	Hits I Missed., And One I Didn't	
28	25 2	,	KENNY CHESNEY	When The Sun Goes Down	0
20	26 2	1	NEAL MCCOY	That's Life	
30	28 2	. 6	TIM MCGRAW	Live Like You Were Dying	Đ
0	29 2	7 0	GEORGE STRAIT	50 Number Ones	3
68	20 3		MIRANDA LAMBERT	Kerosene	
33	18 1	2 1	LONESTAR BIA POSSARIO (18 MI)	Coming Home	
34	27 2		VAN ZANT	Get Right With The Men	
35	33 2	9 🗔	COS (MAIA 21560-500Y MUSIC (18:00) 20 VARIOUS ARTISTS SONY BINGREA (MYVENSAL \$728779LG (18:00)	Totally Country Vol. 4	•
0	ME	7	CLINT BLACK	Drinkin' Songs & Other Logic	
37	34 3	0 23	KEITH ANDERSON ARISTA MASANILLE BEZIN RLG (10 10)	Three Chord Country And American Rock & Roll	
38	35 2	3	BLAKE SHELTON	Bleke Shelton's Bern & Grill	
36	31 3	1 0	RYAN SHUPE & THE RUBBERBAND	Dream Big	
40	32 2	8 11	COWBOY TROY	Loco Motive	
41	39 -		VARIOUS ARTISTS	Country's Got Heert	
42	35 3	4 🖽	SHOOTER JENNINGS	Put The O Beck in Country	
43	38 2	7 33	LARRY THE CABLE GUY DICK BARNER RECS 40306 WER (15 NO)	The Right To Bare Arms	
0	46 4	5 🛅	LEANN RIMES	Greatest Hits	•
45	40 3	s 24	JO DEE MESSINA	Delicious Surprise	•
48	37 3	5. 17	TRICK PONY	R.I.D.E.	
47	43 4	2 23	JAMIE O'NEAL	Grave	
40	47 4	7	ALAN JACKSON MISSIA MICHIELE SARRO TILG (18 98)	Greatest Hits Volume II	0
40	42 1	9 21	WILLIE NELSON	Songs	
80	45 4	1	REBA MCENTIRE	Room To Breathe	
81	43 4	8 851	TOBY KEITH 0R(AMAGRAS 450435/UMDN (18.90-12.90) 39	Shock's YAII	8
52	50 4	3	SHEDAISY (VRC STREET 1855449KSLLYWOOD (19 88)	Sweet Right Here	
63	81 4	9 17	KENNY CHESNEY	Be As You Are: Songs From An Old Blue Chair	
54	41 4	40	DELBERT MCCLINTON	Cost Of Living	
56	44 2	6	PATTY LOVELESS I'm 14481 SONY MUSIC (18 16)	Dreamin' My Dreams	
					1

NAME OF TAXABLE PARTY.	100	HI OF	100	ARTIST APPEND & NUMBER / DISTRIBUTING LANGL (PRICE)	Title 5
06	45	46	13	HOT APPLE PIE	Hot Apple Pte
57	53	52	15	BROOKS & DUNN	The Greatest Hits Collection II
58	56	56	ñ	RANDY TRAVIS	Passing Through
59	54	56		ALISON KRAUSS + UNION STATION	Lonely Runs Both Ways
00	61	54	0	LEE ANN WOMACK WCA NASPICLE DISSE'S LANGE (12:00)	There's More Where That Come From
51	59	58	6	ELVIS PRESLEY ALA STREET SHAPE STRATEGIC MARKETTED GROUP (18 90)	Elvie: Ultimate Gospet
62	62	59	10	TERRI CLARK MERCURY CETSOS (MICH. 112.90)	Greetest Hits 1994-2004
63	52	46		CHRIS LEDOUX	Anthology, Volume 1
3	65		2	PAGE LUKE BTRICKLIN	American By God's Amazing Grace
88	60	60	B	DWIGHT YOAKAM	The Very Best Of Dwight Yoeksm
06	55	55		PANANCOLI MADDIC	mmylou Harris. Heartaches & Highways
67	58	51		WILLIE NELSON LOST HOMAN COLTEST LINKS (12 96)	Countrymen
00	64	81	ń	LEE ANN WOMACK	Greatest Hits
99	63	82		RANDY TRAVIS	The Very Best Of Rendy Trevis
70	57	64	7	DWIGHT YORKAM	Blome The Vaio
71	68	65	M	WAYLON JENNINGS	Uttimete Waylon Jennings
72	66	63	ň	ACA S7297-BMG HERITAGE (18 60)	Essential Alabama
73	ı,	-AT	ii.	ACALICACY 9933 500Y 896 STRATEGIC MARKETING GROUP (24 06) JIMMY BUFFETT	License To Chill
74	70	53	é	DIXIE CHICKS	Top Of The World Tour Live
	67	69	119	ALAN JACKSON AND TABLE STREET AND COMMENT	What I Do
0)	го В	Ľl	JEGRASS ALBUMS	
NICK N	55	25	AF	RTIST PACE & MUMBAR / DISTRIBUTING LABEL	Titl
1	1	18	Į.	NICKEL CREEK	Why Should The Fire Die
2	2	46	AL	ISON KRAUSS + UNION STATION	Lonely Runs Both Weys
9	5	87	OL	D CROW MEDICINE SHOW	0.C M.S
0	6	4		RIOUS ARTISTS Green Day Blue Grass:	Pickin' On Green Day: A Bluegrass Tribute
5	3	2	CH	HERRYHOLMES	Cherryholmer
	4	3	JE	RRY DOUGLAS	The Best Kept Secre
7	7	13	TH	IE DEL MCCOURY BAND	The Company We Keep
9	15	4	TH	M O'BRIEN	Cornbread Netion
	9	4	TIP	M O'BRIEN	Fiddler's Green
-	**			ADY SHES ABOUSHOUGH HILL BE GREENCARDS	Mindre And Mind

THE OAK RIDGE SOYS QUARTET & STEVE IVEY The Oak Ridge Boys Quartet & Bluegrass Favor

EVANS 'FINE' IN HIGH PLACES

deftly scores her biggest Nielsen SoundScan it bowed: at No. 3 on the country list and at No. week to date with "Real Fine Place," her first 20 on the big chart in September 2003. No. 1 on Top Country Albums and her loftiest perch on The Billboard 200

With approximately 125,000 units, Sara Evans ous high on both charts when it peaked where The title track from "Real Fine Place" fat-

Song Of The Traveling Daughter

20 Best Of Bluegrass Gospel

(No. 3). Evans' fifth album of new songs more than doubles her prior frame, set when *Born to Fly* sold 46,000 copies during Christmas week 2000. Her "Restless'

album notched Evans' previ-

13 50 STEVE IVEY

CHARLIE DANIELS



A Gospel Bluegrass Collection: Songs From The Longleat Pine

12

10 15

22 24

25 27

26 28

20 34

22

Billboard COUNTRY



COUNTRY SONGS 2 4 13 21 BETTER LIFE SOMETHING TO BE PROUD OF S 3 REONECK YACHT CLUB 4 5 **3** 6 3 7 7 5 3 10

å		STAY WITH ME (BRASS BED)	Josh Grecin	
9		PROBABLY WOULDN'T BE THIS WAY	LeAnn Rimge	
2	23	A REAL FINE PLACE TO START	Sara Evens	
10		SKIN (SARABETH)	Rescal Flatte @ 1790 \$1860	
18	Si.	WHO YOU'D BE TODAY	Kenny Chesney	
11		HICKTOWN M KNOT IT MODERN B REPRINT	Jeson Aldean	
t9	83	COME A LITTLE CLOSER	Dierks Bentley	
12		YOU'RE LIKE COMIN' HOME	Lonester 6 mil	
20	H	TEQUILA MAKES HER CLOTHES FALL OFF	Joe Nichols © UNITESAL SOUTH	
21		BIG BLUE NOTE	Toby Keith	
14	8	BILLY'S GOT HIS BEER GOGGLES ON	Neal McCoy 99 (c)	
18	6	BEST I EVER HAD	Gary Alian	
		ALL JACKED UP	Greichen Wilson	
#T	1	SUPER STANDED RIDE COWBOY	Garth Brooks FEARLURIC STREET	
26	•	LIKE WE NEVER LOVED AT ALL	Forth Hill	Т
33		SHE LET HERSELF GO	George Strait	
25		BOONDOCKS SERVINGS LITTLE BIG TOWN OF SURVINGS LITTLE BIG TOWN	Little Big Town	
28		MUST BE DOIN' SOMETHIN' RIGHT	Billy Currington	
22	0	USA TODAY K ST(GALL 14 JACKSON)	Alan Jeckson	
23		GOOD OLE DAYS FROMES PARSSAR PARSSAR C MISEBARS	Phil Vassar APRIL MASHINELE	
31	10	MISS ME BABY A WRIGHT C TAILLY CONSIGN POWELL)	Chris Cagle	
30		(I NEVER PROMISED YOU A) ROSE GARDEN	Martine McBride	
27	10	DELICIOUS SURPRISE (I BELIEVE IT)	Jo Dee Messine	
32		JUST MIGHT (MAKE ME BELIEVE)	Sugerland	

	Passey taxes Parton to her highest chart
	ii decade. Hier "I Will Always Love You" dust with Vince
-	SHI hit No. 15-in 1995.
The second second	Second size from
WORLD STORY DESCRIPTION	"All Jacked Up" makes national chart debut
	Second single from "All Jacked Up" makes national chart debut exclusively in Billboard with spins at 45 monitored strations.
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	201	•		U
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33	43	49		
39	42	41	177	ľ
40	35	38		ľ
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60		ew .		ľ
51	51	54	10	
0	55			Ì





WAY DOWN WHEREVER YOU ARE



COUNTRY SINGLES SALES

į	瞳	31	100	TITLE ARTST (APPRINT / DISTRIBUTING LABEL)
1	1	1	18	INSIDE YOUR HEAVEN/INDEPENDENCE DAY
ı	2	2	155	ROCKY TOP THE ESSENSE SHETHERS (DECCANICA RADWILLEGANDR)
1	3	3	18	DREAM BIG MAN SHUPE & THE AUSBERBAND (CAPITOL)
ı	4	4	99	HURT JOHNNY CASH (AND RICANALOST MICHARY)
ı	8	3	50	RESTLESS AUSDI MAUSS + MINOR STATION (FOUNDER)
ì	8	8	35	IF SHE WERE ANY OTHER WOMAN
1	0	-	CHIEN	REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS
1			48	THE BUMPER OF MY S.U.V.
1	9	9	70	WILD WEST SHOW BIG I NOW (GARREST STOS, WORK)
į	10	-	oran	VIVA LAS VEGAS THE GRASCALS WITH EPIGAL ELECT DOLLY PARTON (ECUACION)

HONKY TONK BADONKADONI

COUNTRY MUSIC UPDATE

Don't miss another important

BillboardRadioMonitor.com

HOT COUNTRY SONGE: 118 country stations are sector-receily monitored by and to songs appearing in that top 20 on both the 805 A replay and Audience Charles for the first limit miscesses in both describes and accidence. 2020 Vice for the first limit miscesses in both describes and accidence. 2020 Vice Vivia Business Medica, Inc. and Reliated SportSocial, the JAI rights reliated VIVID Business Medica, Inc. and Reliated SportSocial, the JAI rights reliated VIVID Business Medica, Inc. and Reliated SportSocial, the JAI rights reliated VIVID Business Medica, Inc. and Reliated and Helfheddores are fractionaries of Their WITH Describes of the Sport of the Spor Fast LLC. ALL CHARTS: See Chart Legend for rules and explanations

Data for week of OCTOBER 22, 2005 | For chart reprints call 646.654.4633



COUNTRY

Just Might (Make Me Balleve) MERCHY (64.2) BETWEEN THE BULLETS wassen's billboard.com 0 Honky Tonk Badonkadonk CAPITEL (78.6)

URBAN FINDS 'BETTER LIFE' ATOP THE CHART Keith Urban celebrates his seventh No. 1 2004, and "Making Memories of Us" needed

with "Better Life," which gains 1.4 million impressions and unseats Montgomery Gentry's "Something to Be Proud Of" following a two-week stint in the ton box. Urban's song adds 32.8 million weekly im-

pressions for a grand total of 215 million since it debuted in the July 30 issue. Finishing at No. 1 in 13 weeks is a brisk pace, but Urban has done it faster. His "Days Go By" took just 12 weeks to dominate in September



only 11 weeks to reach its peak in May.

Jack Ingram

Doie Chicks

The growing chatter about Urban's reportedly blossoming acquaintance with actress Nicole Kidman is likely to elevate his profile in the weeks ahead, sparked by a recent sighting of the couple in a suburban Nashville eatery. The fast sprint by "Better Life" and the escalating topicality of his personal life could equal a multiple-week stay at No. 1. -Wade Jessen

Description of the second seco

A		L		TIN SONGS						
100	IAN I	MIC	100			Print group's	THE	38	NATION AND DESCRIPTION OF THE PERSON OF THE	TITLE Artist 8 PROUCES (CONDUNCTES) APPRILY / PROMOTION LINES.
1	1	-1	26	LA TORTURA Shakira Featuring Alejandro Se Shakira Featuring Alejandro Se SPESARA R L MERCE: (2. 001644) SPESARA R (1.) (00164)	12 1	inters Top	26	19	15	VETE VETE Olga Tanon
2	2	2	11	SOLO QUEDATE EN SILENCIO		KNO S The	27	21 .	25	SOCIOS Los Tigres Del Norte (OS TORIS DEL TOSCANO)
0	4	4		ELLA Y YO Aventura Festuring Don Om	ar a	billboard 200	20	29	27	NO Shekira S MENANAK R L MENDEZ IS MENANAK R L MENDEZ) EPIC SONY DECOS
0	3	7		RAKATA Wisin & Yang Unit (AS 5 (MISIN NAME) MAS FLOW (MAY 1654), LAS	el 3	the Mexico	29	25	21	DUENO DE TI Sergio Vega
ō	9	N	I C	VEN BAILALO Angel & Kit LIDERS IN FORFAC COLOR / TORRESS LIDER MAY THAT IN	iz Harr	Albums chart	33	30	19	UN HOMBRE QUE NO HA SIDO EL DE TUS SUENOS Estalano
O	5	12	,	AUN SIGUES SIENDO MIA Conjunto Primavi	A LAT	police to	31	24	17	YO OUISIERA Reik
7	8	11		NO PUEDO OLVIDARTE Beto Y Sus Canari			32	34	29	RECOSTADA EN LA CAMA El Chapo De Sinalce
	11	9		MAYOR QUE YO Baby Ranks, Daddy Yankee, Tontry Tun Tun, Wisin, Yandel & Hec	10		33	23 :	23	POR BESARTE LU AMERICA AND AME
0	26	35	3	GREATEST OUE MAS DA RICKY Martin Featuring Fat Joe & Ame	(a)		34	32	36	OUE IRONIA Andy Andy APPA APPA DE IRONIA PARENTED
10	19	16		REGGAETON LATINO Don Om	D7 4	Reggaetón quenn's first	35	26 -	41	FRUTA PROHIBIDA Los Elegidos A BARDAN A BARDANA
0	7	Land Seri	1	AMOR ETERNO Christian Cast Cont. (17,000) UMVITSAL LAS	o	album for	30	45	- 2	BANDOLEROS Los Bandolaros Fasturing Don Omar & Tago Caldaron
12	9	,	rie.	VIVEME Laura Paus	of Tall	Univision scans 5,000	37	37 :	31	SIEMPRE TU A MI LADO Marco Antonio Solis
1	20	26		NO TE PREOCUPES POR MI Chayen	to lead	and marks her	38	31 :	10	OUIERO OUE SEPAS Cardenales De Nuevo Leon
14	13	28		YO VOY Zion & Lannox Featuring Daddy Yarik well utv store ost well utv store ost	10	debut on Top Hootseckers	0	42	- 1	OUIERO BAILAR IVY Queen
18	14	16	-	ERES DIVINA Palrulla	IT III	at No. 13.	40	40 -	13	NADA FUE UN ERROR Cott With Pauline Rubio & Julieta Venegos Cotton y naucin (1 control
16	12	5		NADA SEPARA SIEMPRE LUIA FOI SARS JA QUIERROLT UNITROLL LEI	ai .		6	46	45	LA CAMISA NEGRA Control SOCOL JOS SOCIALIS JAMESS
17	10	9		CUANDO A MI LADO ESTAS PRINCIPLO DE PRINCIPL	N III	Carlo Bar	42	47	. 17	NO YUELVO CONTIGO A A LA IN MARIANO MININA E COCADO ORIGINA ORI
18	15	10		LA CAMISA NEGRA Jupin	100	1 1	0	10	71	SE TE OLVIDO Pablo Montero
19	17	12		ALGO MAS La SA Estaci	in line	Bumps	6		. 1	MCANARS & SANAMER O SARTAMERO) A CHILLAR A OTRA PARTE PESSOD MA PRINT BEARE, WARRE (ATRA)
	19	25		DARIA La SALLA JAMOREZ) SONY CISC DARIA La SA Estaci-	0 10	Chayanne from the top of Top	46	40 :	-	MIL AMORES Master Joe & O.G. Block
ě	27	24		A ACLA IA REYERO PONTES POOMINGUEZ VILLAMILEIA) 500X CESO PARA TU AMOR Junio	2 42	Latin Albums with 18,000	40	30		DONCELLA Zion & Lannox
3	22	22		G SANTACL BLUM (S DICHARES) SORCO (MAYERSAL LAS MI CREDO K-Pasz De La Sier		units, group's	47	48		MANANA OUE YA NO ESTE Grupo Innovacion
6	35	42	8	CUENTALE by Oue	n 23	best SoundScan week and	ě	HO	- 13	ROSOY TU MARIDO NICKY Jam
6	36	33		ESTA NOCHE DE TRAVESURA Hector "El Bambino" Feeturing Divi	0 04	career-best No.	6		-86	UN ALMA SENTENCIADA TRAIS
3	41	45		NADA CONTIGO Los Huracenes Del No.	0 00	70 on Billboard 200.	50	44		COMO LA VEZ Los Tucenes De Tijuana
_		-		LOS HURACANES DEL ROTTE (F CORDANDO PERAMPELA) UNIVIS	N INC.	لنستنا	30			MICONTERO LAMA (MICONTERO LAMA) DIVINERSAL LATRIO

3 22 22	K PAJ DS LA SIERRA (FAID)		OTA STORY	CRUPO RINOVACION IMPLORES:	GHIMEX.FOROVI
35 42	CUENTALE NOT USE (O (M) PESMITE)	LAGALU	y Oueen as week and 40 New	NO SOY TU MARIDO	Nicky Ja 670. Pos. Michi
36 33		"El Bambino" Feeturin	g Divino a Career-best No.	UN ALMA SENTENCIADA	That pa List
1 41 44	NADA CONTIGO (35 HIACMES DEL NOTE (F CORDANO FERANDEL))	Los Huracenes D		COMO LA VEZ	Los Tucenes De Tijuar
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LA a a E B	TIN ALBUMS	# == == == == == == == == == == == == = =	EB ARTIST TIII	e u di en alle u	S ARTIST Title
39 25 2	K-PAZ DE LA SIERRA Mas Capaces Que Hunca	28 21 14	GRUPD BRYNDIS Por Muchas Rezones To Quiet	2 TO 53 55	VARIOUS ARTISTS Duranguense Al Maximo
2 1	SHAKIRA Fijacion Oral Vol. 1	27 REV	CHRISTIAN CASTRO Numes Voy A Olvidarte. Los Exto Sony 990 Monto 9937 (17 8g s. 4	27 62 46 40	ANGEL & KHRIZ Los MWPa
mv	RBD Nuestro Amor	3 35 30	REYLI En La Lun Sony oscos seria (15 98)	18 83 45 29	GRUPO MONTEZ PATRICLIA ST LOS 6 La Vejor . Coleccion 0/5A 725-518 (19) 349
1 = [CHAYANNE Cautivo	29 27 17	LOS TIGRES DEL NORTE Las Mes Pedide	64 4/ 25	DIANA REYES La Reina Del Pesto Duranguensa M; SMX 005158 (AVX0255A), (ATAIO) (11 98)
4 - 8	NAMOUS ARTISTS Boy Blook & Charch Record Please E Dust 205 CHARCH GLOSEN FEW EMERALD 1956 USD 15 991 RBD Rebelde	30 28 19	CARD MONTE. MIRELLINIES HOUSEOPEL. Circum Empure Bate: CREA 720075 (11 00) 6 YAGA & MACKIE La Mod	19 90 52 40	MANA Luna ANNIR LATERA STORS (18.58) PATRULLA 61 Divines
3 2	DADDY YANKEE Barrio Fing	31 22 -	LA CALLEUVINISION J10845/05 (18 98 CD/0VD) ® MI Sanor	22 98 50 41	DOS AT 7215/21 1/2 461 4 LOS REHENES 30 Requerdos
9 3 5	CONTRACT WARCO ANTONIO SOUS PEPE AGUILAR DIS 1000	33 29 21	LUIS MIGUEL Mexico En La Pie		LA DINASTIA DE TUZANTLA, MICH. En Vivo
8 5 5	ANA GABRIEL Historie De Una Reina	34 23 15	GRUPO MONTEZ DE DURANGO VIV	A STATE OF THE PARTY OF THE PAR	CONJUNTO PRIMAVERA Dejendo Hualle II
	LUNYTUNES & BABY RANKS Mas Flow 2	36 34 33	LOS CAMPANTES Tecono De Celeccion: Le Romantico De Les Camerons 504+1 065-055 26437 (5 88)	22 eo 57 -	GRUPO EXTERNALADOR Les Anos Y Sevens 30 Autoritos Liegatores PO NOVA 351 (1981/05) 172 081 (4)
MW	IVY OUEEN Flashback I (12 to 1) & Flashback	36 32 -	LA DINASTIA DE TIZZATILA, MICH. Especiatrieria Para Ti., Romardi LIBERTES 9587216 (17 98)	32 61 56 43	LOS TEMERARIOS Vernissieta
6 9	ANDY ANDY Ironia Ironia	37 40 32	VARIOUS ARTISTS 30 Reggeston Superhit	25 00 05	CUISILLOS El Concierto Del Amor
10 20	JENNI RIVERA Parrandere, Rebelde Y Atrevide #840/454 353-85-95 (13.86) #	0 36 39 37	LIBERACION La Mejor Coleccio 0884 729845 (10 98) NAZ SE U SERNIUS HORSCOPOS BAUEROS MISCAL LI Merc. Calcul	41 60 01 10	BETD TERRAZAS Las Dos Caras De La Moneda SONY DISCOS 85427 (13 86) GRUPO MONTEZ DE GURANGO Y Sigue La Maia Gando
7 4	LOS TEMERARIOS Sueno De Amor Ara sama romana assista (13 st) is VARIDUS ARTISTS Chosen Few: El Documental	39 37 27	DISA 72853 (10 M)	10 00 00 00	GRUPO MONTEZ DE SURANGO Y Sigue La Maia Bando 03A 720444 (12 86) in VARIOUS ARTISTS Reggeston Con Gasolina
11 12	SAMON AYALA Y SUS BRAYOS DEL MORTE Anologia De Un Ray	40 23 22	LUIS FONSI Paso A Pas	22 06 09 04	MARCOS WITT Digs Es Bueno
15 11	MARCO ANTONIO SOLIS La Historia Continua. Parte II	2	UNINERSAL LATERO 004001 (14.90) LA DINASTIA DE TUDANTIA, MICH. Les Super Entre El Composers Y El S		DJ KANE Capitulo II: Grinca
16 10	GRUPO BRYNDIS La Mejor Coleccion	43 41 26	DIA 72980 (10 81) BIMBO Bimbo Presenta. Reggeeton 100X3	THE REAL PROPERTY AND ADDRESS OF	VARIOUS ARTISTS Vive Al Maximo Con El Duranguense MAGGET (ATRI) \$1436/MAGAET (ATRI) \$1436/MAGAET (12.06)
30 - 2	PAGE LOS BURIS LOS TORICS Encuentro En La Cumbre SETTER CANCERO 31001 LUG 113 DO 15	6 44 38 31	ALEJANDRO FERNANDEZ A Corazon Abieri	0 2 as 60 55	THALIA El Sexto Sentido
12 7	LA SA ESTACION Flores De Alquiler O	45 33 35	LAURA PAUSINI Escuche Alent	O 20 70 74 71	LUNYTUNES La Trayectoria MAS FCRAGGO STAN 100006-CHRISTRON, LATROS (18 MI)
17 8	VARIOUS ARTISTS Hoose 'E flantone' & Robe Presenter Sanger News GOLD STAR MACHETE MAS FLOW 180000 (MINTERSAL CATING 113 96)	46 43 38	BETO Y SUS CANARIOS Ardiente	N 84 - (-	GRUPO HANYAK Durangueras A Todo Lo Que Da MACACY LATAYO \$1037 MACACY (12 88)
19 -	VARIOUS ARTISTS Reggaeton Superstara	49 47	SAMURAY La Mejor,. Coleccio	72 AL -	YAHIR No Te Apartes De Mi
25 18	PESADO TU Sombre Tu Sombre	48 44 39	LOS REHENES La Mejor Coleccio		VARGUES ARTISTS Les Mas Pegades De Durango Y Tierra Caliente DISA 720102 117 001 T
18 24	AVENTURA God's Project	40 48 34	VARIDUS ARTISTS De Durango A Tierra Casent	34 73 H-18007	VARIDUS ARTISTS Agarron Durango Vs Tierra Caliente

P LAND AIRPLAY

POP

THE R	HIE WAR	TITLE ARTIST (MPRIAT / PROMOTION LABEL)
0	5	BOLO QUEDATE EN BILENCIO

NO TE PREOCUPES POR MI LA TORTUBA

DARIA
LA M LETACION (SONY DISCOS)
ALGO MAS CUANDO A MI LADO ESTAS

PARA TU AMOR

VO OURSIEDA VETE VETE DOD BESADTE LA CAMISA NEGRA

RHYTHM

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ESTA NOCHE DE TRAVESURA BANDOLEROS

CUENTALE BY QUES HACE

DONCELLA ZON & LENNER HAVITE LIDNISON NO SOY TU MARIDO NOTY JAM (PRAMACHETE) NO LE TEMAS THINGS CLAR HOLD STANDANG

REGIONAL MEXICAN

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NATE OF	INTER METER	TITLE MOST (SPRINT, PROMOTION LANGE)
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3	3	PRINCIA II (GA)
4	5	MI CREDO XPRZ DE LA ESDAA (DEA)
0	4	SOCIOS (de home de soure (FOND/MA)
0	10	NADA CONTIGO
7	8	DUENO DE TI SENSO MEGA (SONY DISCOS)
0	9	RECOSTADA EN LA CAMA
	7	FRUTA PROHIBIDA
10	8	QUIERO QUE SEPAS
0	13	LA CAMISA NEGRA
0	20	A CHILLAR A OTRA PARTE
13	11	COMO LA VEZ LOS TUCANES DE TUBANA (UNIVERSAL LATINO)
0	14	MEDIA NARANJA LA ARROLLADORA BARDA EL LIMON (DISA)
18	18	Y LAS MARIPOSAS

LATIN ALBUMS

POP

SE SE ARTIST SHAKIRA

SHAKIRA RIACION DINAL VOL. 1 (EPIC/SORY M RBD NORSTRO ANDRI (ENT.)

MARCO ANTONIO SOLIS PEPE AGUILAD

MARCO ANTONIO SOLISIF
DES ROCCO (SOPORACAS)
ANA GABRIEL
BITTORA OT MAR MIRE A SORI CISCOSS
LI METORA CONTINUA. MARTE O (TIMO
LA MATORA CONTINUA. MARTE O (TIMO
LA SA ESTACION
RUMES DE READOLES SORI COSCOS)
CHRISTIAN CASTRO
CHRISTIAN CASTRO
CHRISTIAN CASTRO
CHRISTIAN CASTRO 12 REYLI IN LA LINA ISONY DISCO

11 9 JUANES SURCOUNNERSAL LATINOS
12 8 RBD IN WAS (SIN LATIN)

14 13 ALEJANDRO FERNANDEZ
ALBURANDRO FERNANDEZ
LAURA PAUSINI

RHYTHM

1 VARIOUS ARTISTS 3 LUNYTUNES & BABY RANKS

IVY QUEEN VARIOUS ARTISTS DIGITAL EL SOCIMENTAL VARIOUS ARTISTS

NARIOUS ARTISTS

YAGA & MACKIE

18 15 LUNYTUNES

REGIONAL MEXICAN

FE SE ARTIST

B 4 GRUPO BRYNDIS
LI MARK. COLEDON (CA)

11 LOS BUKIS LOS YONICS
11 LOS BUKIS LOS YONICS PESADO

5 PED-NACO TE DESCRIPTION OF THE TRANSPORT OF THE TRANSPO

GRUPO MONTEZ DE DURANGO

WWW.105AL

LOS CAMINIANTES

TISSEN H CHICON IS DIMMARCHI IN CAMINITE 1000

LA DINASTIA DE TUZANTIA, MICH.

EPICHAMINET HAN T., BOMARICA (LEGASS)

18 LIBERACION

LI MICH. CENTRON (1952)

Billogard DANCE

DANCE CLUB PLAY

SE SE SE TITLE 3 6 FEELS JUST LIKE IT SHOULD

CENTER MICE SPEINUTE PROMOREPRIS MOODY

THE FEELING
COMB TRE GREEN PARKETS DISC PT CHES
NO STRINGS
LOAL SIGHT FRANCE VARIETY FROM
PDN OF REPLAY (NORTY COTTO REMIX)
REASEN STRIP (JAM PRINCE)
LIKE IT (BUT I DON'T NEED IT)
WARM GREEN CLUMPA 10015

COOL (RICHARD X PHOTEK MIXES)

THAT HE SEE OF PORTURE PARTY PLANABLE A CALIFORNIA WIND WARD COLUMN TO SEE AMOUNT THE AMOUNT THREE AMOUNT ON THE THREE AMOUNT ON THE MISSIFICATE PRESENCEOUS R. WITTO, MEDICADOL WINDS

ENDS OF THE EARTH 28 4 SNR A PROMOTIME
10 23 7 THE CREEPS
20 25 8 JESUS BY 45 27 5 ALL ABOUT US

BLEED LIKE ME (E. KUPPER MIXES) BAMANE ALMO SOUNCE PROMO GEFFER

10 LOVE IN A TRASHCAN (E. BAEZ-PASSENGERZ MIXES)

10 MAREONETER COLUMNA PROMO

11 FASCINATED 33 3 THE SOUND OF SAN FRANCISCO

SINGLES SALES

1 1 12 OOMT CHA PE ROSUND MUSCUDE QUI DAN MITES

WE WILL DECOME SILHOUETTES
THE POTHER SIDE
THE OTHER SIDE
THE WISHEST TO YOUR HEART
BUT SIDE THE WISHEST TO YOUR HEART
BUT SIDE THE WISHEST TO YOUR HEART
BUT SIDE TO YOUR HEART 24 BAT ROBBES 7211 GO

ONLY (RICHARD X:EL-P MIXES)

HINDRING BOTTA LEAVE (TIRED)

OUTA GO GOTTA LEAVE (TIRED)

WAR DEED COMMAN THROUGH THE DO THE HAND THAT FEEDS (PHOTEK/DFA MIXES ME MIX MALL MCHMIS 000127 & 000125/MT/ERICOFA AND SHE SAID....
UKAN PRIMS IUMA 1311 O

17 6 ENJOY THE SILENCE...04

SENDOY THE SILENCE...Od

GENERAL WORK MICHIGANIA CONTROL OF TAKE E COTASY WITH ME

FOR DO HOT TOOM NOO 2009 GO

MUBIC (HAPPY RADIO)

MUBIC (HAPPY RADIO)

ALL THIS TIME STILL FALLING DUT OF LOVE

TOOM OF THE STILL FALLING DUT OF LOVE

TO THE STILL FALLING DUT OF 18 5 MY DIRECTION

18 23 8 WHY
25 SAME PORTOS 27:31 GO
18 19 44 TEMPTED TO TOUCH (REMIXES)
20 18 12 TECHNOLOGIC
MATTERIAN 23:311 G

TITLE
STATES INVESTIGATION OF SHARED A PRODUCTION CARDINARY WAY
TO SO 3 DEPPER LOVE
OF SHARED A PRODUCTION OF SHARED CONTROL OF SHARED CON

17 13 JETSTREAM ANY DOOR FEET PROPERTY AND ANY DOOR FEET PROPERTY AND ANY DOOR FEET PROPERTY AND ANY DOOR TO ANY D MACHE PRAM (CT 2 SCTOMPSIC PLANT LOSE CONTROL (REMIXES) ELECTRIC SHOCK (J. RIZZO-ROMAN S. MIXES) SHAKE IT OFF

SE LOVE WILL TAKE OVER ONLY (RICHARD X EL-P MIXES) THE FIRST TIME THE FIRST TIME OTER MISSIN FEBRURING MANASTHE DE 1351 LA GORDA LINDA (NORTY COTTO MIXE) I DON'T CARE

DESIGN 45 48 2 OUT OF MY MIND THESE BOOTS ARE MADE FOR WALKIN PERFLASS (RICHARD & R. VISION J. SANCHEZ MIXES)
THE REACHES (RICHARD & R. VISION J. SANCHEZ MIXES)
THE REACHER CO. AND C. HE BRANCH IS AND DOSSESSED

BECKNOCKEN WHITE AND A STATE OF THE STATE OF WAITING IN THE DARKNESS TOO FUNKY NO MORE

DANCE AIRPLAY

1 15 AND SHE SAID.

THESE WORDS 2 15 IMESE WORDS
HERSENOTICS PIC

LOVE ON MY MIND FEEL GOOD INC DON'T CHA
THE PRESSUR SOLLS FROM
BE MY WORLD

6 12 PON DE REPLAY WHY

I LIKE THE WAY 10 3 MESMERIZED 10 17 WE BELONG TOGETHER
BARNI CART CLARGICIAGE
15 13 NO STRINGS 14 BEHIND THESE HAZEL EYES SAY HELLO 10 21 3 SHAKE IT OFF 17 5 POISON

18 12 20 FORGIVE STALL TO THE TOTAL TO THE T 18 8 ENDS OF THE EARTH

HOUSE IS NOT A HOME SUNSHINE BLORDE PORCE LINE MUSIC PLANT EVERYTIME WE TOUCH

TAKE ME AWAY 22 8 STEMESMOSE PERTENDE VIENESS ULTRA
24 8 LOSE CONTROL
MET BLIST TEMPOSE COM & AN HAN SKIP NE CO. 1 MICH SLIPE

PERABE TOUCAN COVERENGEADE MADAC

HITS RE WORLD Billogra

DOM 💥

B		JAPAN I	UNITED KINGDOM			
WEEK	LAST WEEK	(SCUMOSCAN JAPAN) OCTOBER 11, 2005	and a same	CAST	(THE OFFICIAL OF CHARTS CO.) OCTOBER B. PUSH THE BUTTON	
1 2	MEW	TWO AS ONE	1 2	1 NEW	SUGARMES IS, AND TRIPPING	
3	NEW	COYTEL BUT I CHEMISTRY EPIC HOW MANY MORE TIMES SEN YORSYMMA PIZZA OF DEATH	3	2	DON'T CHA THE PURSYENT DOLLS FT BUSTS RHYMES ASSUMITERSCO.	
4	2	ENDLESS STORY NIMA FT TIMA ITS SORY MUSIC	4	NEW	PRECIOUS DEPEND MODE MATE	
8	NEW	SWEET MOM	0	3	WE BE BURNIN'	
8	3	GLAMOROUS SKY	8	4	GOLD DIGGER MARYE WEST FT. MARIE PORK POST-A FELLA DEF AMI	
7	NEW	BEAT MELA RIMBIA COLLINGIA	7	HEW	TWO MORE YEARS	
	1	BE MY LAST (CD+DYD)		5	SONG 4 LOYERS	
	5	HEAVEN		NEW	GET YOUR NUMBER SHAKE IT OFF	
10	NEW	TRIPPER TAMO DESIGN MUSIC	10	6	BAD DAY SAMEL POWTER WARMER DIRES	

AUSTRALIA	P.
GIMAL EG	

		(SMEP/IFOP/TITE-LINE)	OCTOBER 11, 2000
1	12	POPCORN CHART FROS WACHT RECORDS	
2	3	JE NE SUIS PAS UN HERO STATIAGAGENT E MERCURT	s
3	2	AXEL F CHAZY FROE WACH! RECORDS	
4	4	TES PAS CAP PINOCCHIO	
8	9	PETITE SOEUR	
8	5	LOYE GENERATION ROS SINGLAS SAT LASTE AT US	
7	8	PAS SANS TO I	
8	10	DON'T CHA THE PUBBICAL BOLLS PT. BUSTA REVINES A	IBM INTERSCOPE
	7	SPACE SOAP (LA SOUPE A	ux choux)
10	8	SAN OU (LA RIYIERE) DEZL SONY MESSE MEGAL	

ITALY

FRANCE

CONTROL OF THE CONTRO SPAIN

1 1 CONTINUE MEMON OCTIONS S. 1
1 1 CONTINUE MEMONS
2 THE TROOPER INDUSTS
3 STREETS OF LOVEROUGH JUSTICE
WINGS OF A BUTTERFLY
INDUSTRIES WAS

MINISTE
DO YOU WANT TO
FINANCE PRINCENCE COMMO
HIMMO OFFICIAL DEL SEVELLA FC
EL MERSATE CAPITOL
SI SI CAPITOL
ON CAPITOL

		SINGLES
NAME OF TAXABLE PARTY.	5 ×	(FINAL SEELERS) OCTOBER 18, 200
1	NEW	PRECIOUS DEPLOY MODE MUTE
2	1	LA NOSTRA VITA
3	NEW	TRIPPING
4	2	LA CAMISA NEGRA
	4	EVERYTHING BURNS sen moony FT AMASTROM SCHY SING
6	NEW	I DON'T CARE
7	7	DON'T CHA THE PULLTUCK DOLLS FE SUREA BRYMES ASMITTERSCOPE
8	3	SEMPLICEMENTE 200 ASSOURTS UNIVERSES
8	5	AXEL F COALT FROM MACHI PECONOS
10	8	ALL ABOUT US TATE INTERSCOPE

N. OF	D.1.1
WEDEN +	

22	35	OSLF) OCTOBER 7, 21
1	1	YOU'RE BEAUTIFUL
2	2	STEP UP
3	HEVE	I NEED SOME FINE WINE AND YOU NEED TO THE CANDISANS STOCKHOLDS
4	3	IT'S NOT EASY LUTRICU MONIAL PLAYSPOURD
	, 43	PUSH THE BUTTON SUGMARES 13, AND
		ALBUMS
1	HEW	DARIN MAN COLUMBIA
2	MEW	ULF LUNDELL LAZARDE RO LINEAD
3	MEW	NEIL YOUNG
4	MEW	MAURO SCOCCO HEMA AMBONS AVENTUR CICEREL
0	8	BJORN AFZELIUS

7	Z	ORC CAPITOL	
8	8	HAVE A NICE DAY	
9	9	FIX YOU COLUMN PAYLOPHONE	
10	10	JUST WANT YOU TO KNOW	,
_			
		IRELAND	- 11
		SINGLES	
NAME OF TAXABLE PARTY.	TA MA	DEMA-CHART TRACKS	OCTOBEN 2, 2005
1	2	PUSH THE BUTTON	
2	1	DONT CHA	

2	1	THE PUBLICAN DOLLS PT. BUSTA RHYWES ASMUNTEPSCOPE
3	8	GOLD DIGGER MAYE WEST FT. JAMES FOXX ROC-A-FELLA/DEF JAM
4	4	BAD DAY DARRE POWTER WARRER DINGS
8	5	THESE BOOTS ARE MADE FOR WALKING
Ξ		ALBÜMS
1	2	THE CORRS HOME AT JAMES
2	NEW	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER CONNEC
3	5	JAMES BLUNT MCE TO BEECAM ATLANTIC
4	1	DAYID GRAY LIFE IN SLOW MOTION ATLANTIC
6	4	MATIE MELUA MECE ET MECE DIAMATICO

Ш	
	GERMANY
	SINGLES

	55	(MEDIA CONTROL) DCSCORR 11, 2001
1	MEW	TRIPPING
2	MEW	PRECIOUS DEPECHE WOOD WITE
3	1	DON'T CHA THE PUSSICAT DOLLS FE BUSTA NATIONS ASMINISTERSCOPE
4	2	YOU'RE BEAUTIFUL
8	NEW	PUSH THE BUTTON SUGMANUS (SLAW)
6	MEW	FIRST DAY OF MY LIFE MEANE C. RED SIN, PECONOS
7	5	WE BE BURNIN'
0	3	LA CAMISA NEGRA
9	MEW	ALL ABOUT US
10	4	DURCH DEN MONSUN TREID HOTEL ISLAND

		CANADA	
		SINGLES	
1		(DOUNDSCAN)	OC108EH 22, 2000
1	NEW	ALIVE MILISTA DWELL VIN SCRY BING MUSIC	

1	NEW	MICHISTA EMERL VIN SCRIY BING MUSIC
2	1	DON'T CHA THE PROSPECT SOLLS FE BUTCH RATHES ANALYSIS CONTRACTION.
3	2	INSIDE YOUR HEAVEN INDEPENDENCE DAY
4	3	INSIDE YOUR HEAVEN VEHICLE 80 BRC CASOLY SNS MUSIC
8	4	FIX YOU CHARLESIAN
8	6	OUTTA CONTROL (REMIX) SOCRET FEMORE DEEP SHADE AFTERNOON AFTERNOOPE LINEVERSAL
7	5.	CITY OF BLINDING LIGHTS
8	7	ON MY OWN
	PE	ALL GECAUSE OF YOU
10	NEW	YOODOO PEOPLE

BRAZIL

22	TAST MESS	(DUCESSO MAGAZINE) OCTOBER 1:
1	1	ANA CAROLINA PIRE SON BUS SON LINES
2	9	YARIOUS ARTISTS ROMBILLA (MYSESAL
3	2	GRUNO & MARRONE MEU PRESENTE E VOCE SONY SIMS
4	39	MARJORIE ESTIANO
8	18	YARIOUS ARTISTS
8	6	SOUNDTRACK I FILHOS DE SAN FRANSISCO SONY SING
7	4	MARIA RITA SESANDO ICO + ENO: WARNER MISSIO
	3	MARIA RITA SEGUNDO MARIER MUSIC
9	7	VARIOUS ARTISTS
-		GUILHERME A SANTIAGO

NEW	ZEALA	ND#
	JUMOU PSI	

HE A	151	(PECONO PUBLICATIONS LITE.) GCT0668 12: 200
1	2	PON DE REPLAY
2	1	AXEL F DAZY PROG MACH! RECORDS
3	3	DON'T CHA THE PESSYEAT BOLLS FE BUSTA RETWES ALMASTERSCOPE
4	5	GHETTO GOSPEL PMCFI BLIDM JOHN INTERSCOPE
	7	DON'T LIE THE BLACE EYED PEAS ASM'INTERSCOPE
		ALBUMS
1	1	CRAZY FROG
2	MEW	NICKELBACK ALI THE ROOM REALDHS ROADFURDER
3	2	JAMES BLUNT
4	MEW	DAVID GRAY LIFE IN SLEW MOTION ATLANTIC
	18	FAT FREDDY'S DROP MASS ON A TRUS STORY THE DROP SHYTHAN THOO

	EH.	RO		10	
IGIT	AL	TR/	ACI	S	

D	G	ITAL TRACKS
NEED WATER	TALL MARKET	(MELSEN DOUBOGCAN INTERNATIONAL) OCTOBER 22, 200
1	NEW	TRIPPING ROBBE WILLIAMS CHRYSAUS
2	1	PUSH THE BUTTON SIGNAMES (SLAN)
3	2	GOLD DIGGER (EXPLICIT ALBUM VERSION MANY WIST FEATURING JAMES AND A STATE AND
4	3	YOU'RE BEAUTIFUL
8	4	BAD DAY DAMEL POWTER WARRING BADS
6	5	DON'T CHA (ALBUM YERSION) THE PROSPECT COLLS PLAT BUTTS PRIVING A LEGISLATION
7	NEW	KING OF THE MOUNTAIN
8	8	WE BE BURNIN (AMENDED YERBION)
9	7	NINE MILLION BICYCLES

7	NUM	RATE BUSIN CAPITOL
8	8	WE BE BURNIN (AMENDED YERBION)
9	7	NINE MILLION BICYCLES KATE MELIA DRAMATEO
10	10	DO YOU WANT TO HARZ PERDISAND CONTROL
11	NEW	FIRST DAY OF MY LIFE MELNIE C PEO GIPL RECORDS
12	13	DON'T CHA THE PREFICAT DOLLS FEET, BUSTA RAYMES ALMORTERISCOPE
13	9	DONT LIE THE BLACK ETED PEAK ABM/NETERSCOPE
14	15	PON DE REPLAY (CLEAN YERSION)
16	14	DARE IdeaLiz response
18	12	BUDDENLY I BEE LT TIMEDILL PELIATLESS
17	NEW	TWO MORE YEARS BUC MATY WICHTS.
18	15	BEHIND THESE HAZEL EYES
18	NEW	ALL ABOUT US TATU INTERSCOPE
20	20	COOL SMEN STERME INTERSCOPE

FLANDE	RS I
(PROMUN) LOYE GENERATION BOSTINGLAR SET LABOLITIES	ECTIOCS 12.

	_	
۱	THE PARTY	[PEGMUN] ECTIOES 12, 2001
	3	LOYE GENERATION
	1	DON'T CHA THE PUSSYON DOLLS FT. BUETA RAYINES ALM HTTERSCOPE
	2	YOU'RE BEAUTIFUL JAMES BLONT ATLANTIC
	10	PUSH THE BUTTON SUGMARTS (SLAND)
	5	PON DE REPLAY
		ALBUMS
	18	K 3 SUMA PE STUDIO 160
	1	POCATT REVOLUTION IS, AND
	6	ZORNIK ALEA EMETHEANT PARLOPHONE
	3	ANDRE HAZES HET COMPLETE HYTOTERIDET EMI

2	YARIOUS ARTISTS	
Ŧ		
	ARGENTINA	-

	ALBUMS				
The state of	N THE	(CAPIF) SCTORER 6, 2005			
1	NEW	JOAOUIN SABINA ALWO DE LUTO SCAN EMG			
2	1	THE ROLLING STONES			
3	2	JORGE ROJAS			
4	14	MERCEDES SOSA			
5	3	BERSUIT VERGARABAT			
8	28	PAUL MCCARTNEY CHAS HIS DESTON IN THE BACKING PARAPHONE			
7	7	COLDPLAY XXY PARLOPHOISE			
8	6	IL DIYO B DYO SECO SONY SMS			
9	4	FABIANA CANTILO INCONSCIENT (DUCTING SOLV SING			
10	NEW	INTOXICADOS DIRODA ES EL PLANETA DERRA POP ARY DISCOS			

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Billboard ALBUMS



EUROCHARTS

SINGLE SALES					
DESCRIPTS ARE COMPLETED BY DILLEGARD FROM THE	MEDICAL STREET, AND ALBERT				

C MALE CHATE OF 20 CHOOTERS CONTINUE
TRIPPING
TRIP

PRECIOUS

POPCORN

AXEL F
GRAZI FROS MACHI RECORDS

JE NE SUIS PAS UN HEROS

PON DE REPLAY ALL ABOUT US TES PAS CAP PINOCCHIO

LOVE GENERATION A CAMISA NEGRA

BAD DAY

ALBUMS

FRANZ FERDINAND
THO COSED MANS IS SO MADE BETT
JAMES BLUNT
MARE TO SERVAN ATLANTIC
BON JOY!
MARE A SEC SER SELVANDOSS JAME
KATTE MELUA
PRESI DI PRESI CRAMMATICO

THE ROLLING STONES

a brock based which

NICKELBACK
ALL THE ROLLING ROADSTONES

THE CORRS

CRAZY FROG

BARBRA STREISAND 18 13

RADIO AIRPLAY

1 2 TRIPPING ROBER VILLIAMS COPETALES
2 3 DON'T CHA
THE PERSONS FOLK STANDARD FORCE OF THE STANDARD FORCE OF T PON DE REPLAY WAKE ME UP WHEN SEPTEMBER ENDS WE BE BURNING

PUSH THE BUTTON LA TORTURA

PRECIOUS
PRECIOUS
PRECIOUS
PRECIOUS
WE BELONG TOGETHER
MANAGER JAM
PHOTOGRAPH
EXCELLANG TOGETHER
EXCELLANG TOGETHER

CHRISTIAN

KIRK FRANKLIN 2 4 SWITCHFOOT

3 ATV VARIOUS ARTISTS
WON HITS 2000 ENCOUR FILE
A 3 6 CASTING CROWNS CECE WINANS DAVID CROWDER BAND

DAVID C ROWDER BAN
A COLLEGIN OR CHAPT SHOTTES
GREATEST UNDEROATH
MARY MARY
MARY MARY WE DOCUMENTS OF BARLOWGIR

NATALIE GRANT RELIENT K VARIOUS ARTISTS

JARS OF CLAY RESEMPTION SORES 155 CHRIS TOMLIN

MORMON TABERNACLE CHOIR VARIOUS ARTISTS VARIOUS ARTISTS
HOME THAN 50 MOST LOVED IN
JEREMY CAMP

TODD AGNEW MARK SCHULTZ 17085 & 50865 1070-KUTLESS

TOBYMAC

27 23 AMY GRANT 60001A / DISTA NO. OF THE SECOND AND SECOND ACCOUNTS ARTISTS DAVID DUE! DO SUPERCHIC[K] SUPERCHIC[K] SULTY FROM PARK APPORT

19 THOUSAND FOOT KRUTCH MERCYME SD NEW SBOYS
of report inj screens
SS 33 66 ELVIS PRESLEY

TOBYMAC 20 NICHOLE NORDEMAN 45 26 BUILDING 429
SINCE INSTITUTE UN WORD-OUTS BESST

42 B BART MILLARD

VARIOUS ARTISTS

GOSPEL

0 Ö ŏ MARY MARY 0

0 VARIOUS ARTISTS
SUTA HAVE SOUTH A WALKER DONNIE MCCLURKIN PALMS HYBRE & SPRITUL SON DARWIN HOBBS 0

DARWIN HOBBS

WERSHAPET BO GOTTE, TITST

WERSHAPET BO GOTTE, TITST

SHIFLEY CAESAN

AND CAESAN

AND CAESAN

WERSHAPET SHIFLEY

WAR GOTTE, SHIFLEY

WAR GOTTE, SHIFLEY

SHIFLEY æ

SMOKIE NORFUL SMOKIE NORFUL STIESE WINDUT THE EM COSPIL 77795 DR, CHARLES G, HAYES AND THE WARRIORS

0

VICKI YOHE DORINDA CLARK-COLE
LIVE FROM HOUSEON THE ROSE OF BORPEL
SOUNDS OF BLACKNESS

DN. CHORLES OF TAYES AND THE WAR DISEASE AND T

TITLE MOTIONT & PARKET / GETTREUTING LARGE.

MICAH STAMPLEY
ME BROSSOS OF MUMO CHITENTY SOUNDS SERSON MICOSPET
LEE WILLIAMS AND THE SPIRITUAL OC'S
TELL THE MILLS LINE IN MEMORY MICE TO THE MILLAGO

DA T.R.U.T.H. DA TR.U.T.H.

DE HATE COSS MONUMENT 20017

ELAINE NORWOOD

900 MAS A WAY 19-3-9-6 2072-0-4-30

MARYIN SAPP

MEDIATE WETT 60551/20MA

SHEKINAH GLORY MINISTRY

TYE TRIBBETT & G.A. 29 56 TYE TRIBBETT & G.A.
34 60 TYENDER OF THE TRIBBETT AND THE TRIBBETT A 32 10 KIERRA KIKI SHEA
35 18 JOANN ROSARIO
35 18 JOANN ROSARIO
36 WARIOUS ARTISTS
43 2 RAMSEY LEWIS
43 2 RAMSEY LEWIS

THE WILLIAM MURPHY PROJECT AZ 39 28 THE GOSPEL MIRACLES THE GOSPEL MIRACLES
MEM. THROUGH AREA 1505
AARON NEVILLE
ODITE ROOM FELL IF ORDER DOSPE
THE WILLIAMS BROTHERS 37 17

THE WILLIAMS BROTHERS
STALLING BLOTHERS
BRIZER
RIZER
RIZER
VARIOUS ARTISTS
WIN SOME STORY WARTING SCOPE.
RUBER STUDDARD
LIBER MINIOL CARE CHICLES VERTY SX
RUBER STUDDARD
ALVIN DARLING & CELLEBRATION
TO DESCRIPT MINIOLOGY DONALD LAWRENCE & CO

MARINEON MURIERA

CHARTS

lied from a commonhesive most of LLS, music marchines by Malear SoundScan from a national subset of core stores that specialize in those paners

Afterno with the present sales pains this week

Where included, this award indicates the title with the chart's largest unit increase.

Where included, this award inclusives the bile with the chart's biggest percentage growth.

Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

CDCGasserie prices are suggested fiel or equivalent prices, which are projected from wholesale prices. It after price indicates album only available on DaleBlac CDDIVD after price indicates CDDIVD ontoloonly available. If DualDlac available.

SINGUEST OF TARREST

RADIO ARPLAY SINCES CHARTS
Compiled from a national sample of data supplied by Neisen Descicant Data
Systems Charts are raised by number of goods addition depresent data
Systems Charts are raised by number of goods addition depresented.
The supplies of a proper of a pro

over the previous week, regardless of chart movement.

RECURRENT RULES
Song are removed term the 141 100 and Hot 100 Aepley charts simultaneously
if they have been on the Hot 100 for more than 20 weets and rank below 50, 50ng
are removed from the Ind RABH-Hot Single & Tracks and Hot RABH-Hot-Hop
Alopley charts simultaneously if they have been on the Hot RABH-Hot-Hop Cartiple &
Tracks for more than 50 weets and rank tellow 50.0 Single Alopley
Tracks for more than 50 weets and rank tellow 50.0 Single are removed from the Pop 100 and Pop 100 Anytiny charts simultaneously if they have been on the Pop100 for more than 30 weeks and rank below 50. Titles are removed from Hot Country Songs If they have been on the chart for more than 20 weeks and rank below 15 in delections or audience, provided that they are not still gaming enough audience points builet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult PASI and Hot Dance Arplay charts if they have been on the chart for more than 26 weeks and rank below 15 (30 for Modern Rock and Latin).

SINGLES SALES CHARTS.
The top selling singles compiled from a national sample of retail store, mean merchant, and intermst sales reports collected, compiled, and provided by Nelsean SoundScan. For R&B High-Hop Singles Seles, sales debt is compiled from a national subject panel of one R&B High-Hop stores by Nelsean Soundscan. Singles with the greatest sales gains.

O Smyla available O Digital Download available O TVD single available O VVD single available O VVD single available O CD Mass-Single available O CD Mass-Single available O CD Mass-Single available Configurations are not included on all singles charts.

INTERESTORY

This indicates the entired spiffences status in rest entirclus forms based on the processing status of the processing status and the processing status and the status of the processing status and the restorated status of the processing status and the restorated status of the restorate status of the restorated status of the restorate status of the restorated status of the restorate status of the restorated status of the restor

Compiled from a national sample of reports from club DJs.

Tides with the greatest club play increase over the pravious week AWARDIGER MINES

ALBIME CHARTS

Proceeding sinches Associated Associated

RIAA certification for 100,000 paid downloads (Gold) ■ RIAA certific
 RIAA certification for 100,000 paid downloads (Gold) ■ RIAA certific
 RIAA certification for 100,000 paid downloads (Gold) ■ RIAA certific
 RIAA certification for 100,000 paid downloads (Gold) ■ RIAA certific
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 RIAA certification for 100,000 paid downloads (Gold) ■ RIAA certific
 RIAA certification for 100,000 paid downloads (Gold) ■ RIAA certific
 RIAA certifi

200,000 paid downloads (Plathum). Numeral within platnum symbol indicates song's multiplatnum level. — RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

• FRAN pold certification for not altyment of 25,000 units for video singles.

• RIAA gold certification for not simpment of 50,000 units for shortform or longition videos. • RIAA platinum certification for net shipment of 50,000 units for video singles. • RIAA platinum certification for net shipment of 50,000 units for for video singles. • RIAAA platinum certification for passes of 10,000 units for video singles. • RIAAA platinum certification for sales of 10,000 units for

D SALES VHS SALES VIDEO RENTALS

DVD SALES/WHS SALES/NDEO RENTALS

**P RAD polic critication for net elegane of 50,000 units or \$1 million in sales at suggested retail price.

**ERA polic critication for net elegane of 50,000 units or \$1 million in sales of 100,000 units or \$2 million in sales of 100,000 units or \$2 million in sales or tropgested repair price.

**ERA polic critication for a minimum sale of 12,000 units or a collar volume of \$5 million in resell for thesicity released programs; or of at least 2,000 units and \$1 million at suppensed. y released programs; or or it was 25,000 units and 51 million at suggested after non-theartical titles. "I PNAA plothium certification for a minimum sale of .000 units or a dollar volume of \$15 million at retail for the ograms, and of at least, 50,000 units and \$2 million at suggested retail for non-

M ALDIIMO

2005	y	ALDUNS	3
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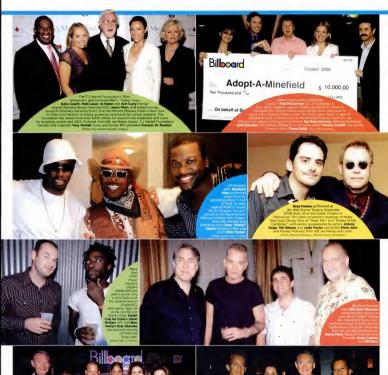
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backbeat EDITED BY SARAH HAN HOLDINGS INC





Although rumors are growing that former Atlantic Records Group chairman/CEO Jason Flom will be named head of Virgin Records sooner rather than later, sources tell Track that current Virgin chairman Matt Serletic still hopes that he can retain his post. With a number of suitors talking to Flom, a source questions why Flom would want the Virgin job, as the label continues to struggle. "I don't know if he can save the situation; I don't know who can," the source says, suggesting that a leader with an extremely strong marketing background may be Virgin's best bet. Flom's attorney declined to comment on any negotiations, as did an EMI representative. Serletic's contract with Virgin is up in May.



Reports that Clear Channel Entertainment will lay off more than 200 people in preparation of its forthcoming spinoff from parent Clear Channel Communications are exaggerated, a source inside the concert industry glant tells Track, CCC's live entertainment division will be spun off into an independent, publicly traded company under president/CEO Michael Rapino, and is likely looking to reduce staff and overhead going forward. But sources say most job losses are expected to be at the divisional level and not include talent buyers or other executives. Whatever the number, the layoffs are expected to hannen Oct 18

Let's hope he does not have a slow hand when it comes to writing. After resisting offers for years, Eric Clapton has inked a deal with Doubleday to write his memoirs. According to sources. Clapton received an advance in the mid-seven figures for the tell-all, which will cover his troubled youth; his days in the Yardbirds, Derek & the Dominos, Cream and Blind Faith; and his well-chronicled battle with heroin and alcohol. The book, co-written with Christopher Simon Sykes, is slated to come out in the United States and the United Kingdom (on Doubleday's Century imprint) in spring 2007.



up in Europe a sister structure to its U.S. Indie distribution unit RED. The new structure would handle distribution for U.S. and European Indie iabels in Europe.

LA VIE DE UMG

Universal Music Group's most senior executives paid a visit to London earlier this month. UMG chairman/CEO Doug Morris, president/COO Zach Horowitz, vice chairman/CFO Nick Henny and Universal Music Group International chairman/CEO Lucian Grainge made a well-received presentation organized by parent

Vivendi Universal before some 40 analysts and investors Oct. 6 in London, outlining their vision for the future of the group and the music industry. Track has heard that while they were in town, Morris decided to honor Grainge, whom he appointed to his current position in July, with a party with fellow colleagues at restaurant Nobu Berkeley, Morris was joined by the rest of UMG's management-including Interscope chairman/CEO limmy lovine. Island Def Jam chairman/CEO L.A. Reid, A&M president Ron Fair and Def Jam chief executive lay-7-and some of Grainge's closest managers. Italian tenor Andrea Bocelli performed a

couple of songs from his forthcom-

ing album, produced by David Foster.

Beyoncé attended with Jay-Z, but she

did not perform.

CLEAR CHANNEL LAYOFFS

OLD GIVANNO 12

set in 1990, when Frank Sinatra was honored. John was visibly moved by many artists' renditions of some of his and Bernie Taupin's compositions, including Smokey Robinson's soul-drenched 'Tiny Dancer"; k.d. lang's stripped-down, sublime version of "Sorry Seems to Be the Hardest Word"; and Michael McDonald's muscular cover of "Take A number of the performers have new projects to tout: LeAnn Rimes, who performed

MANILOW

"Candle in the Wind" and duetted with Robinson on "Don't Go Breaking My Heart " is reviewing movie scripts and will sing the national anthem Jan. 1 at the Rose Bowl, McDonald has a new Christmas disc available exclusively through Hallmark stores this holiday season. Joss Stone, who performed "I Believe in Love," is also feeling festive: She and John duet on a new song, "Calling it Christmas," for a holiday album of primarily previously released tracks collected by John That set will be sold at Starbucks with a portion of the proceeds going to John's AiDS Equipolation

Me to the Dilet"

SIR ELTON'S BLUSHING BRIDE

Barry Manilow had a confession to make at the Oct. 10

Society of Singers' annual Elia Awards. "I've always

wanted to marry Elton John," he announced to the

crowd, as he paid tribute to the evening's honoree. The event, held at Los Angeles' Beveriy Hilton, raised money

for the SOS, which provides emergency funds for singers

in need. According to SOS president Jerry Sharell, the

evening broke an SOS fund-raising record previously

in a touching acceptance speech, John recalled a youth spent listening to such singers as Sinatra Ella Eltzgerald (for whom the awards are named), Sarah Vaughan, Dean Martin and Bing Crosby. But he admitted that he would have to turn down Manilow's proposal: "I couldn't have married you, Barry, There would have been too much fuss in front of the mirror."

Executive EDITED BY SARAH HA

RECORD COMPANIES: Columbia Records in New York names Steve Lillywhite senior VP of A&R (For more details, see page 66.)

Virgin Records in New York names All Buttars A&R director. She was A&R manager at Hitco Music. Warner Music Mexico in Mexico City names Alejandro

Abaroa A&R director. He was a music producer at Televisa Niños. Arista Nashville names Skip Bishop VP of national promotion. He was VP of mainstream marketing and

promotion at Provident Music Group. Midas Records Nashville appoints Bob Reeves as national director of promotion. He was Northeast regional promotion manager at Sony BMG Music Entertainment.

Island Def Jam Music Group in New York promotes David McGilvray to VP of rock promotion, based in Chicago, He was senior director of national rock promotion, IDJMG also promotes Daniel Kruchkow to VP of digital media and commerce. He was senior director of online sales and marketing. Machete Music in Miami names Carolina Arenas managez.

She was production coordinator at Universal Music Latino.

PUBLISHING: BMI in Nashville names Kay Clary director of modia relations. She was owner of Commotion PR ASCAP in New York ups Shawn LeMone to assistant VP of film and TV music/new media and technology. He is based in Los Angeles. LeMone was senior director.



HOME VIDEO: Ventura Entertainment Enterprises in Los Angeles names Gordon Prend senior VP of marketing. He was VP of brand marketing at Universal Studios Home Video.

DISTRIBUTION: Fontana Distribution in Universal City. Calif., appoints Bryan Mead to VP of marketing and label relations. He was senior director of marketing and artist development at Universal Music & Video Distribution.

RELATED FIELDS: The Academy of Motion Picture Arts and Sciences in Beverly Hills, Calif., appoints Paramount Pictures VP of digital mastering operations Garrett Smith as a member of its council. The Recording Academy names Maureen Droney

executive director of the Producers & Engineers wing She was executive VP/GM of the Kiva Family of Studios. Send submissions to shan@billboard.com

ROCKIN' THE HOUSE

Pearl Jam and Robert Plant rocked the stage Oct. 5 at the House of Blues Chicago to raise money for hurricane disaster relief funds. The sold-out event raised more than \$1 million benefiting the American Red Cross Habitat for Humanity, Jazz Foundation of America and the New Orleans Musicians' Clinic.

NOT JUST 'ANY OTHER DAY'

Grammy Award winners Wyclef Jean and Norah Jones paired up for new song "Any Other Day." The track bows Oct. 14 as a digital download through MSN Music for 99 cents. All proceeds from the song's sales will benefit the American Red Cross and AmeriCares for Gulf Coast hurricane relief.

FLOM

page 2003. All follows below. A living amount by and rhy pale and read in a property of the page 2003 and read in a page 2003

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